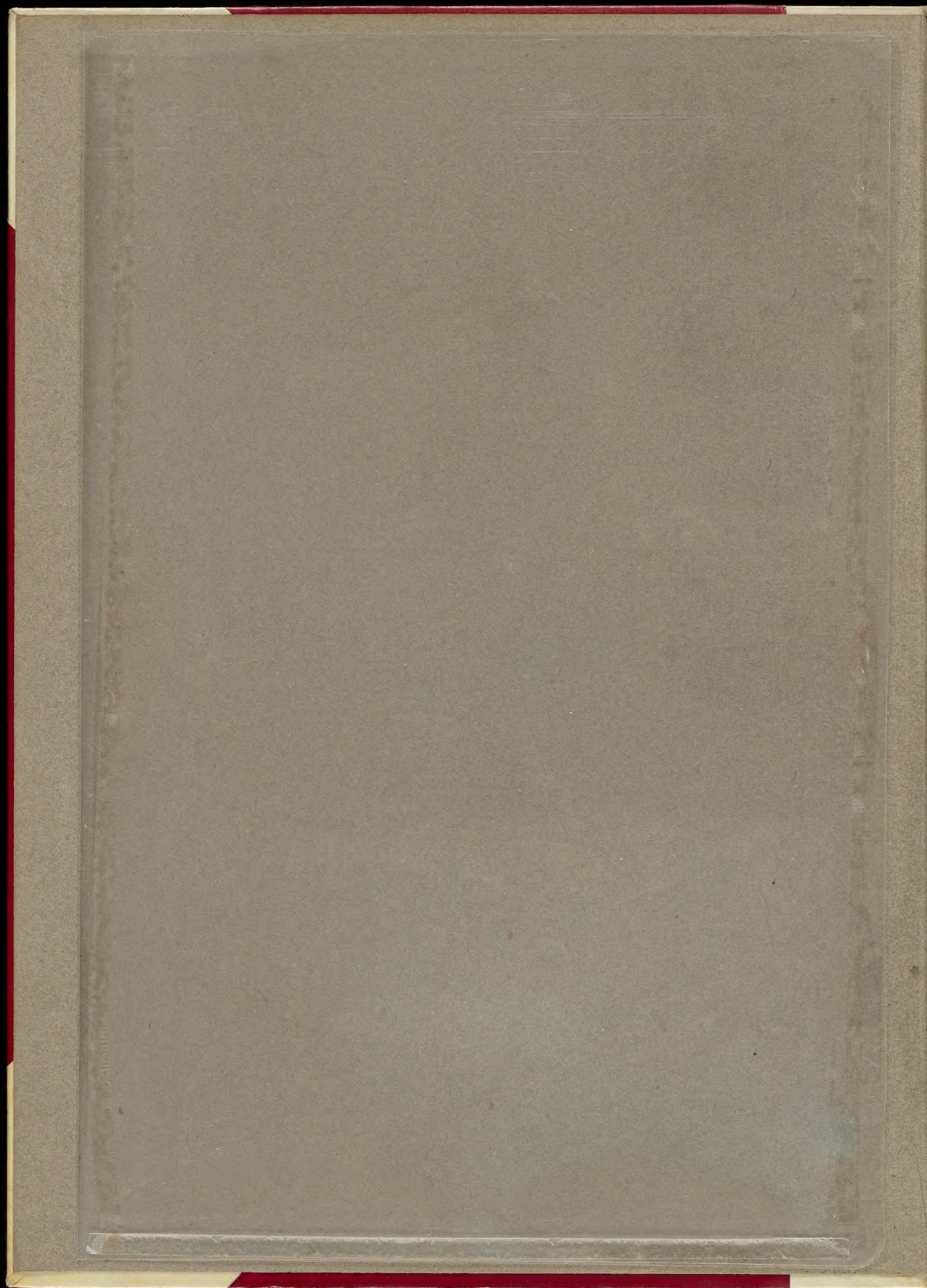
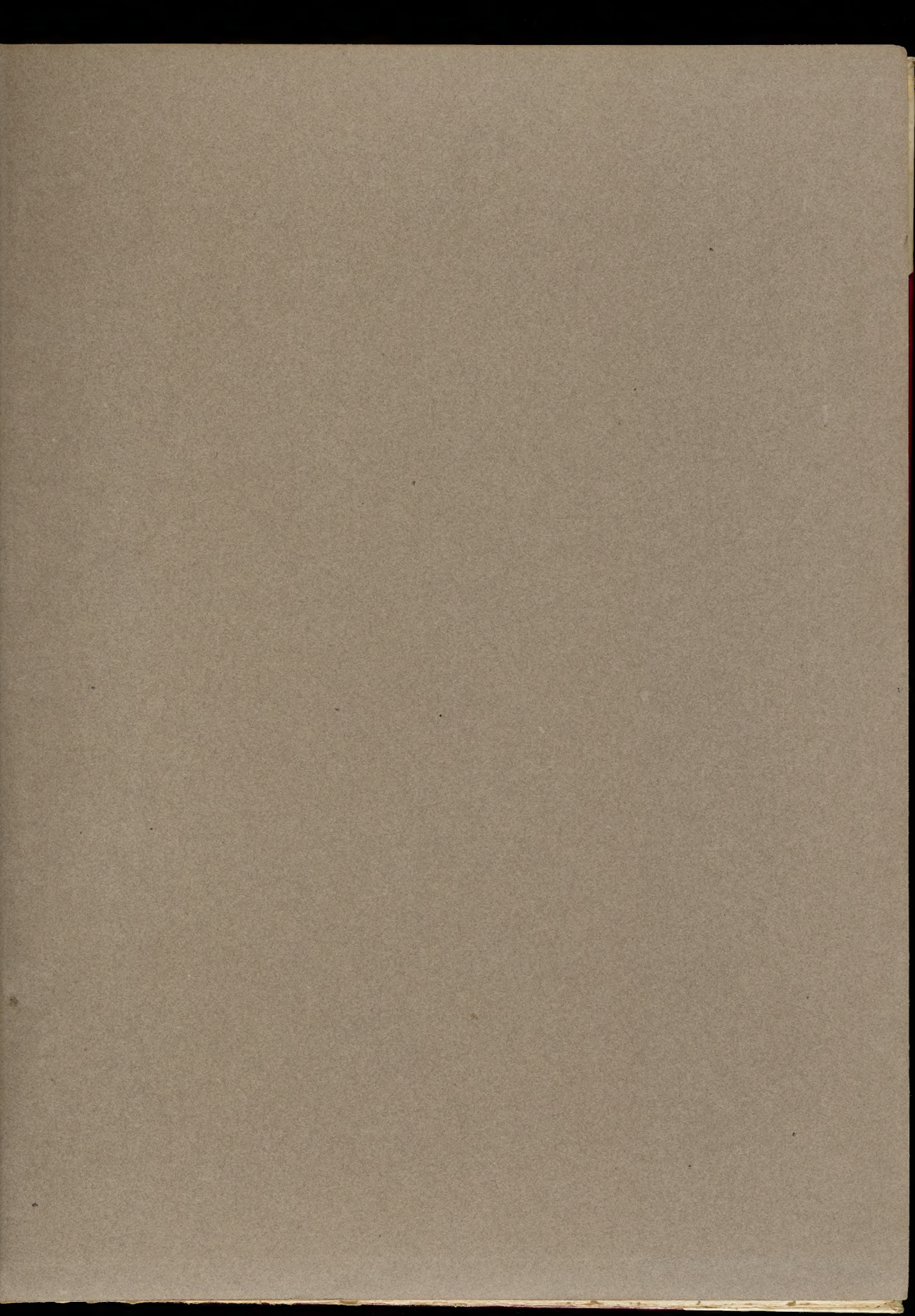
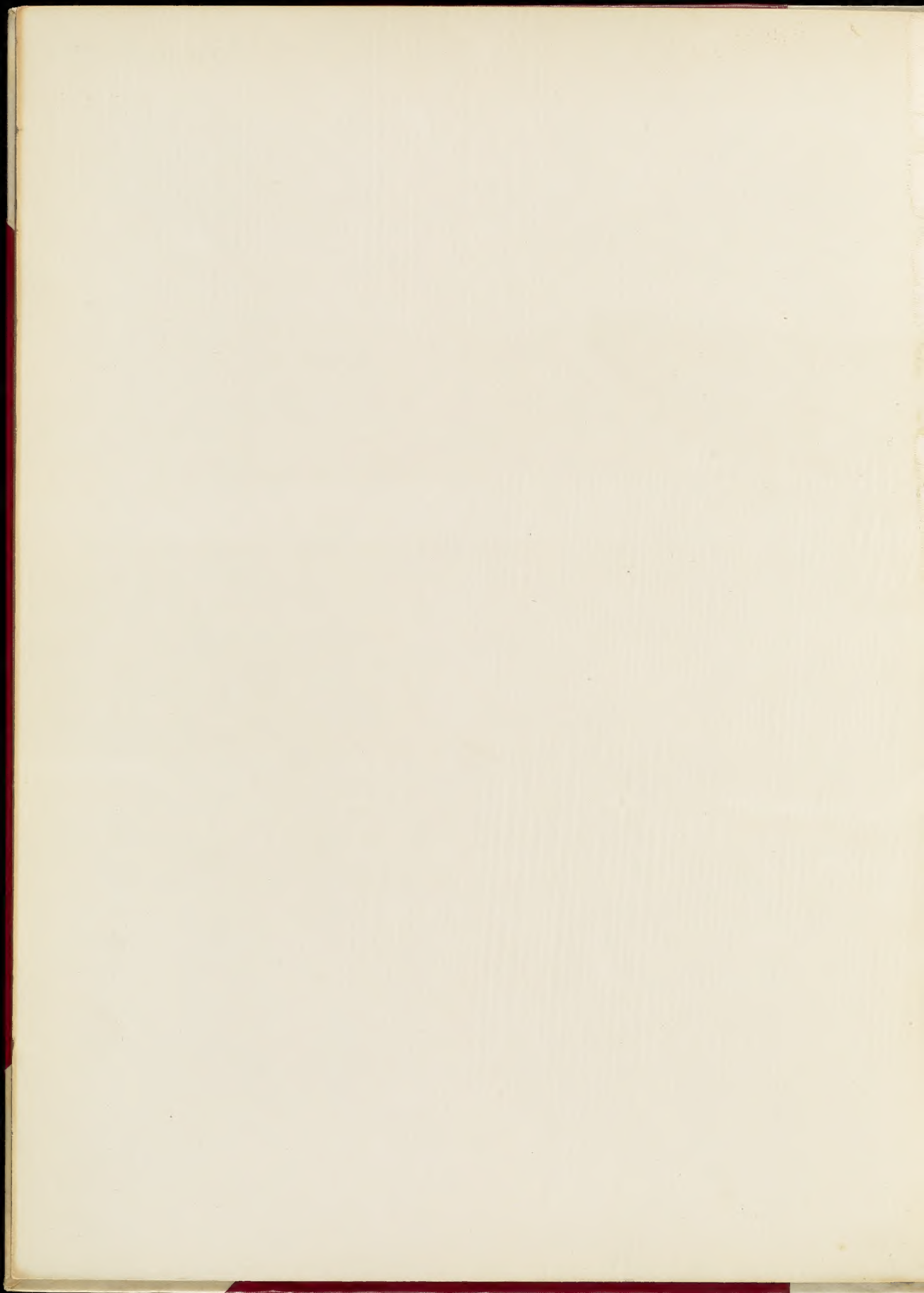


HAM HOUSE
ITS HISTORY & ART TREASURES



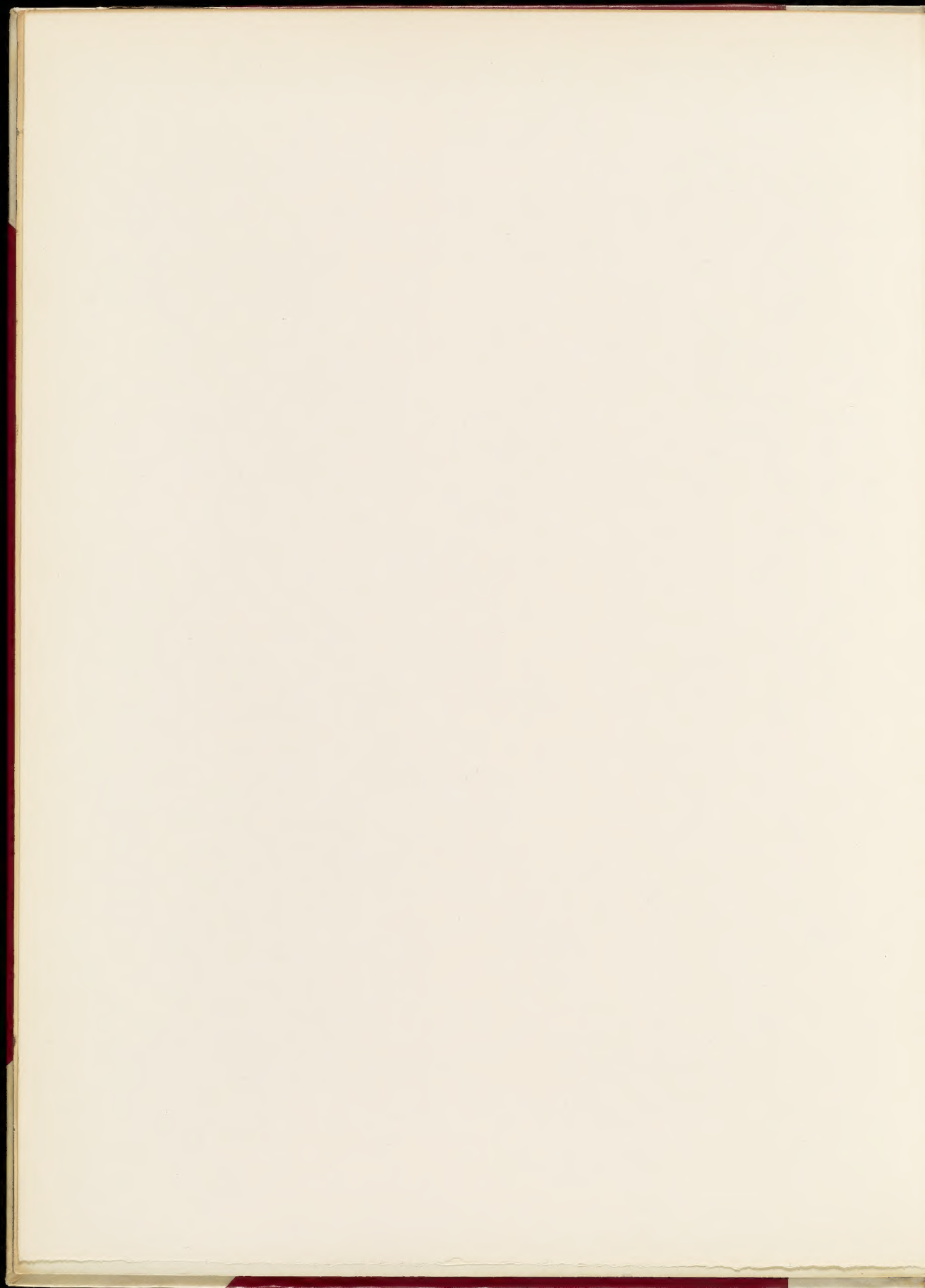




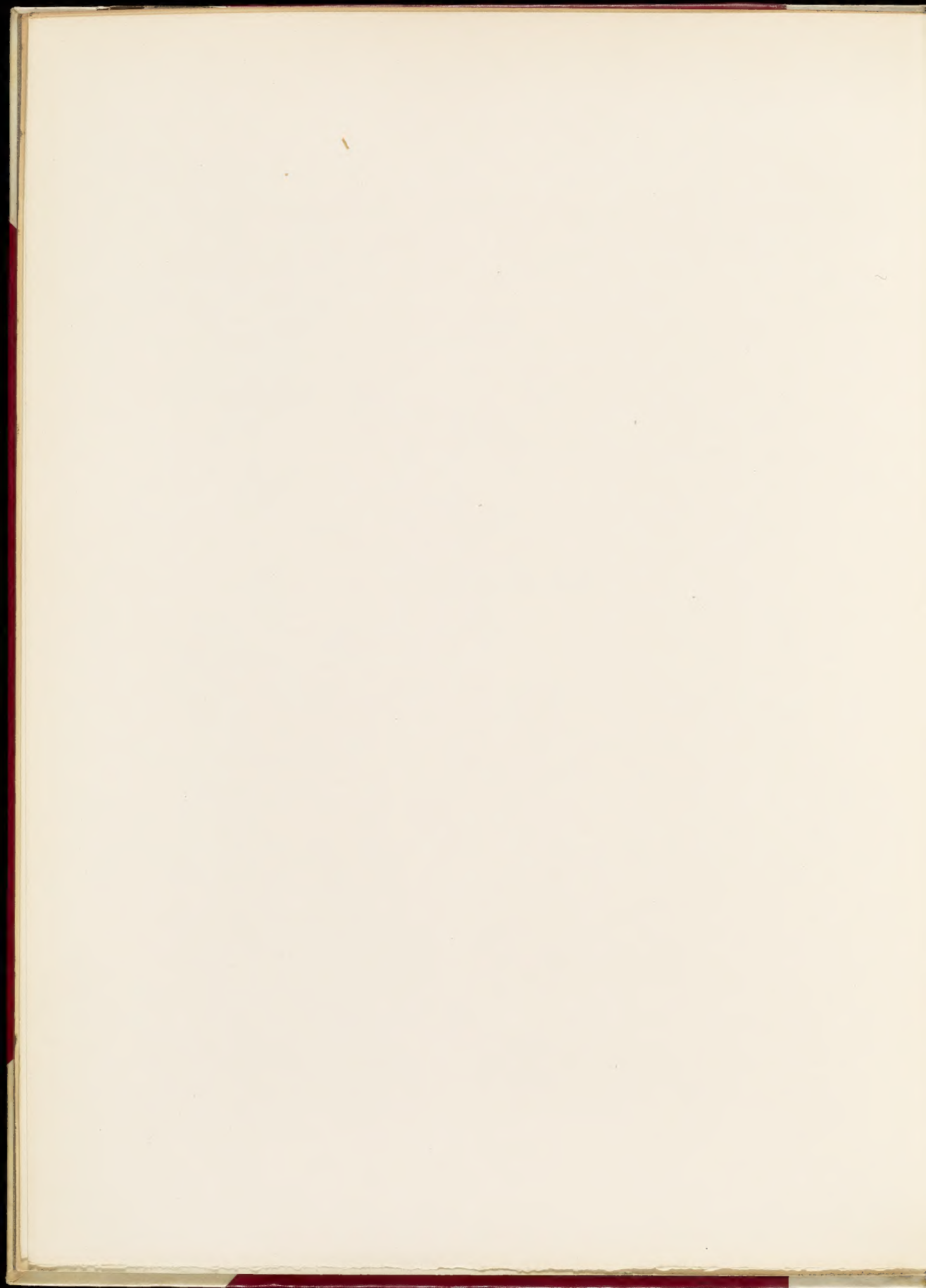


II.

A



HAM HOUSE







J. Hoppner del.

*Louisa Countess of Dysart,
painted by Hoppner.*

Copy by Reynolds (at Kenwood)

HAM HOUSE

ITS HISTORY AND ART TREASURES

BY

MRS. CHARLES ROUNDELL

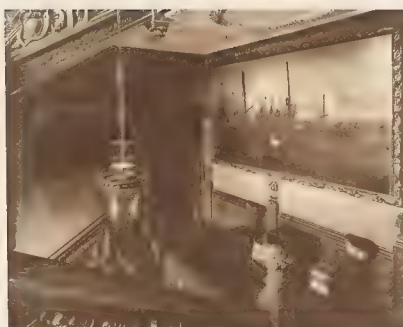
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WILLIAM YOUNGER FLETCHER, F.S.A.,

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VOLUME II



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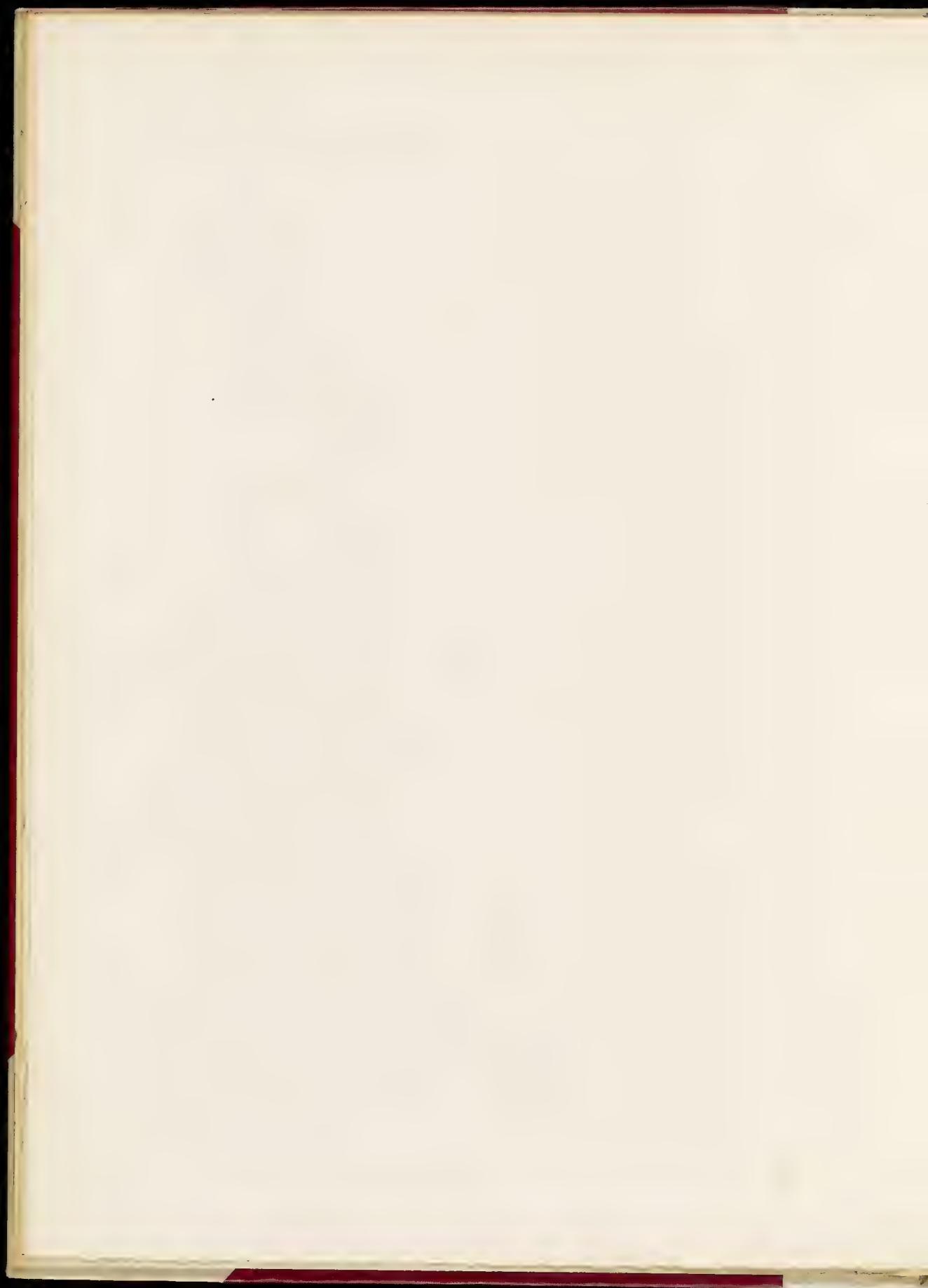
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*Henrietta Cavendish Lady Maudslowe
painted by Sir G. Kneller*

LORD AND LADY HUNTINGTOWER, 1706.

LIONEL LORD HUNTINGTOWER, whose letter has just been quoted, grandson of the Duchess of Lauderdale, was born in 1682, two years after the marriage of his father, the third Earl of Dysart, to Grace Wilbraham, "the Cheshire Heiress."

According to the *Memoirs* of Mrs. Manley which have already been mentioned, the third Earl of Dysart "suffered his Daughters, like Roses, to fade ungathered, because he can't find in his Heart whilst he lives to give them a Fortune worthy of their Birth."¹

To his only son, the "Young Lord" referred to in Lady Wilbraham's letter, Lord Dysart was still more unkind; Mrs. Manley says¹ that "Lord Dysart's Temper was so sordid that he neither gave his Son an Education fitted for Good Company nor supplied him with a suitable Expence to keep it. He was permitted to follow an inglorious Bent with rascally Footmen and Domesticks, lolling whole Days out of an upper Window with one of the Former for his Companion, playing Tricks and laughing for their Diversion at those who passed along. Then his Dress was as Sordid as his Father's: the Linnen he wore so Coarse and so seldom shifted that where it should be visible he used a finer sort of plebeian Surtout, to cover the Deformity. I question whether ever he was Master of a Ducat at a time in his whole Life before he was married. Thus adorn'd in the Habits of both Mind and Body, with Nothing in his Purse to atone for these Defects, what Genteel Company would suffer him to consort with them?"

This unfortunate young man did, however, marry for his own happiness. In 1706, when he was twenty-four, Lionel Lord Huntingtower married Henrietta Cavendish, the lady referred to in Lady Wilbraham's letter as "a Match" not likely to be approved by his parents.

Henrietta Cavendish was the eldest of the illegitimate children of

¹ *Secret Memoirs*, vol. iii.

Lord William Cavendish, who was afterwards the second Duke of Devonshire. Her mother's name was Heneage, or, as it is sometimes given, Hesige. There is a beautiful portrait of Mrs. Heneage at Ham House,¹ representing her as a young woman with dark hair and large dark eyes. Mrs. Manley says in her *Memoirs* that Mrs. Heneage had inherited a large fortune from her father, but it has never been ascertained who he was. In the *Wentworth Papers* the marriage of Lord Huntingtower is thus spoken of: "Mistress Harriett Cavendish . . . is married to Lord Huntingtower, & Lord Disert his father says he suspected itt and could have hindered itt if he had pleased, but if he had known his son would have hang'd himself or cut his throat he should not have hindered him."² Addison mentions the marriage in a letter to his friend George Stepney, then Envoy Extraordinary at Brussels. He wrote on the 10th of December, 1706, just as the Act of Union between England and Scotland (which had been passed by the English Parliament in the previous month of July) was about to be ratified by the Scottish Parliament, and he tells his friend that "Lord Huntingtower has married Mistress Heneage Cavendish without the knowledge or consent of his father the Earl of Dysart. This we look upon as an omen of Union between the two Nations." Addison of course referred to the Scottish Peerage of Lord Dysart.

Lord and Lady Huntingtower had two children, but this in no way softened Lord Dysart's heart. Mrs. Manley observes that "Lord Dysart's parsimonious irreconcilable Temper has made him forget that this young Lord is his Child, and that the young Gentleman can't but desire the Death of his Father, that Himself, his Wife, and Little Ones may have enough to eat. What generous Breast can bear the Torture of seeing any remote Wretch in Misery? But to have my *own Child* indigent and poor when my Coffers are crowded to the Brim! and made so by my persevering avaritious inexorable Temper! Relent, relent, unnatural Father, before it be too late! Remember that 'tis but an impossible Attempt to carry the least Grain of that shining valued Metal into that other World where only the Report of your good and bad Actions here shall remain to you of all your Possessions!"

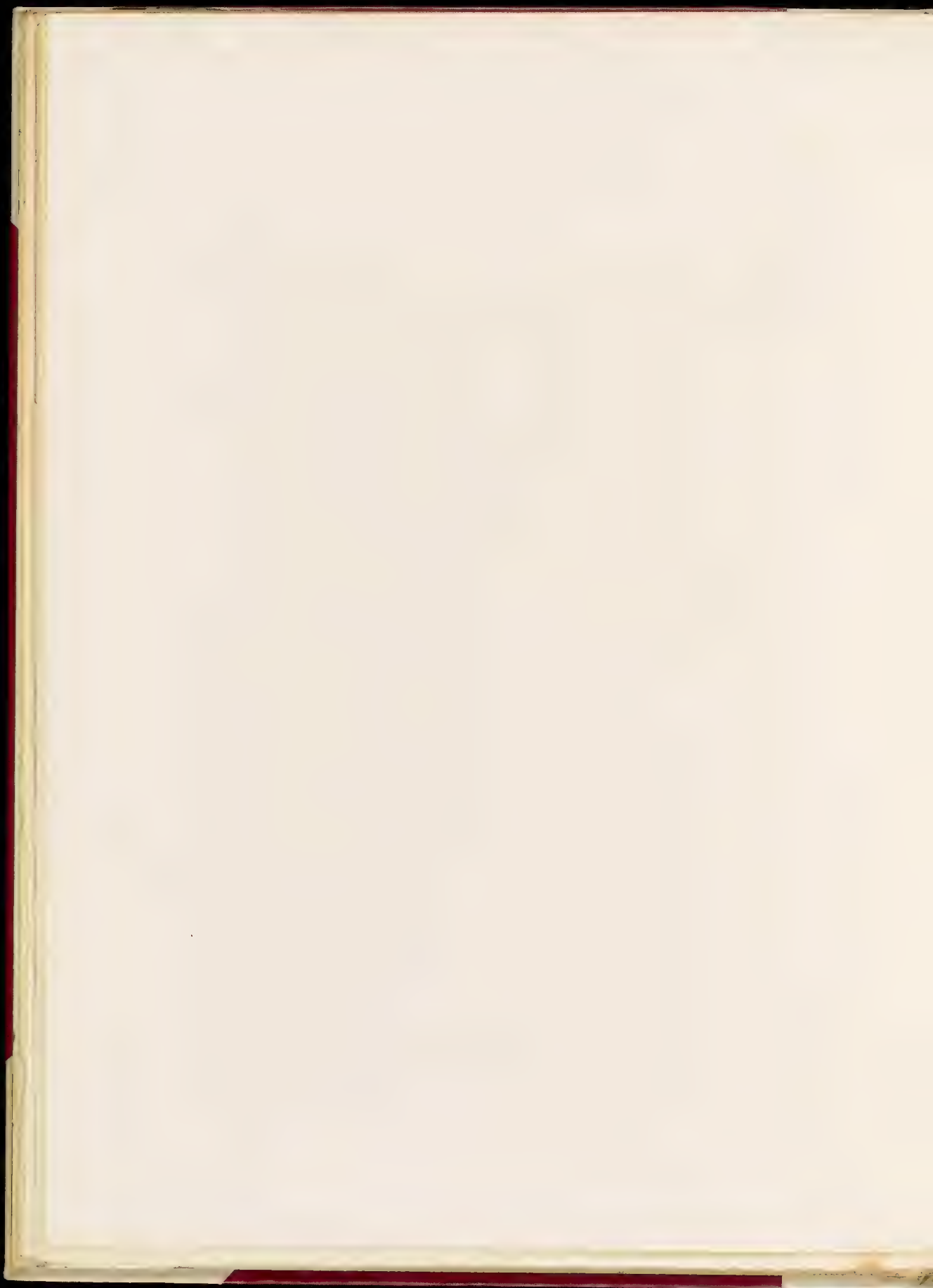
Lionel Lord Huntingtower died in 1712. He made a will in favour

¹ The picture is in the room used by the Duke of Lauderdale as his study, and now the smoking-room.

² *The Queen's Comrade, Sarah, Duchess of Marlborough*, by Fitzgerald Molloy, vol. ii, p. 145.



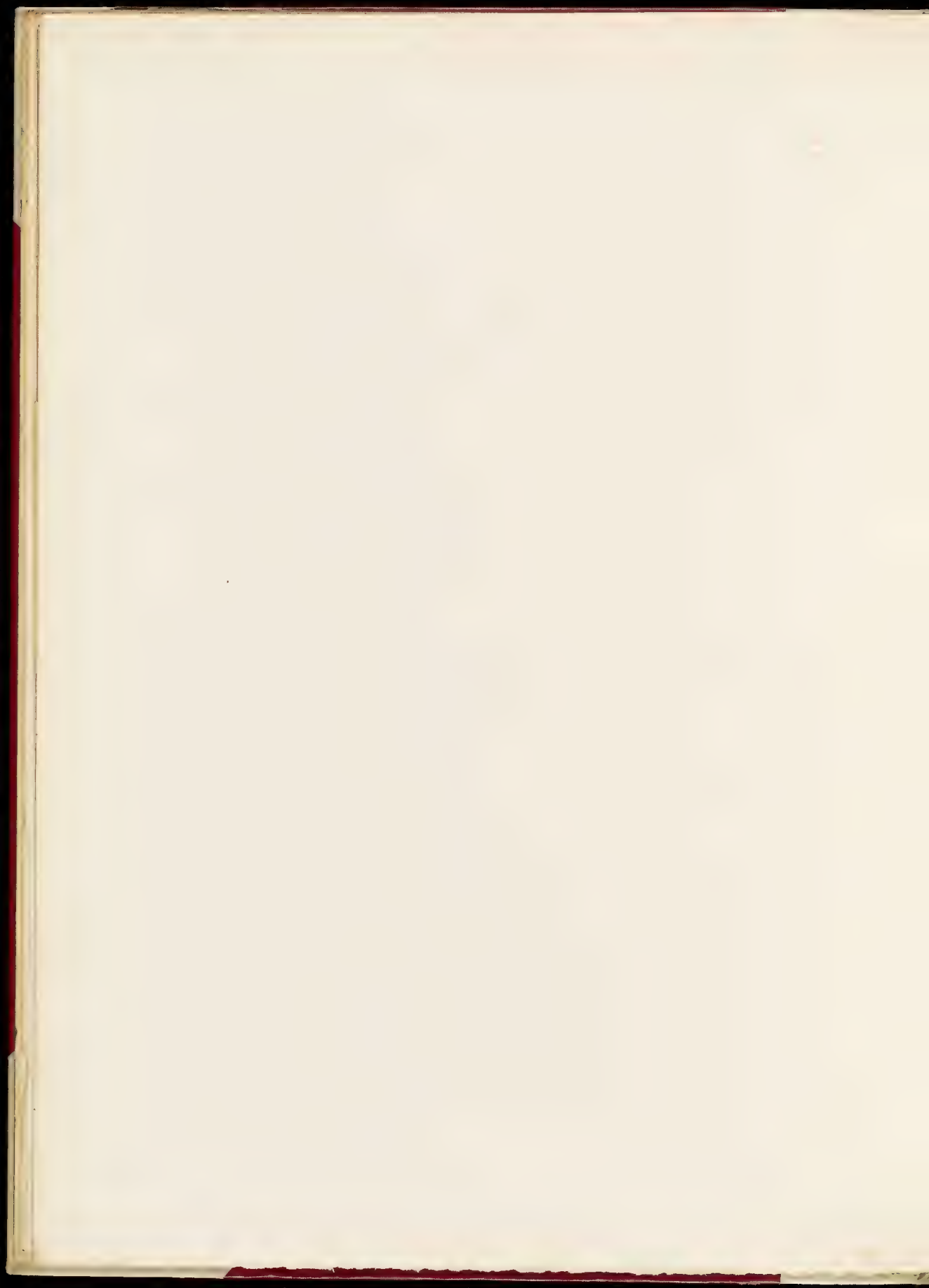
Mrs. Hinage
painted by Sir Peter Lilly

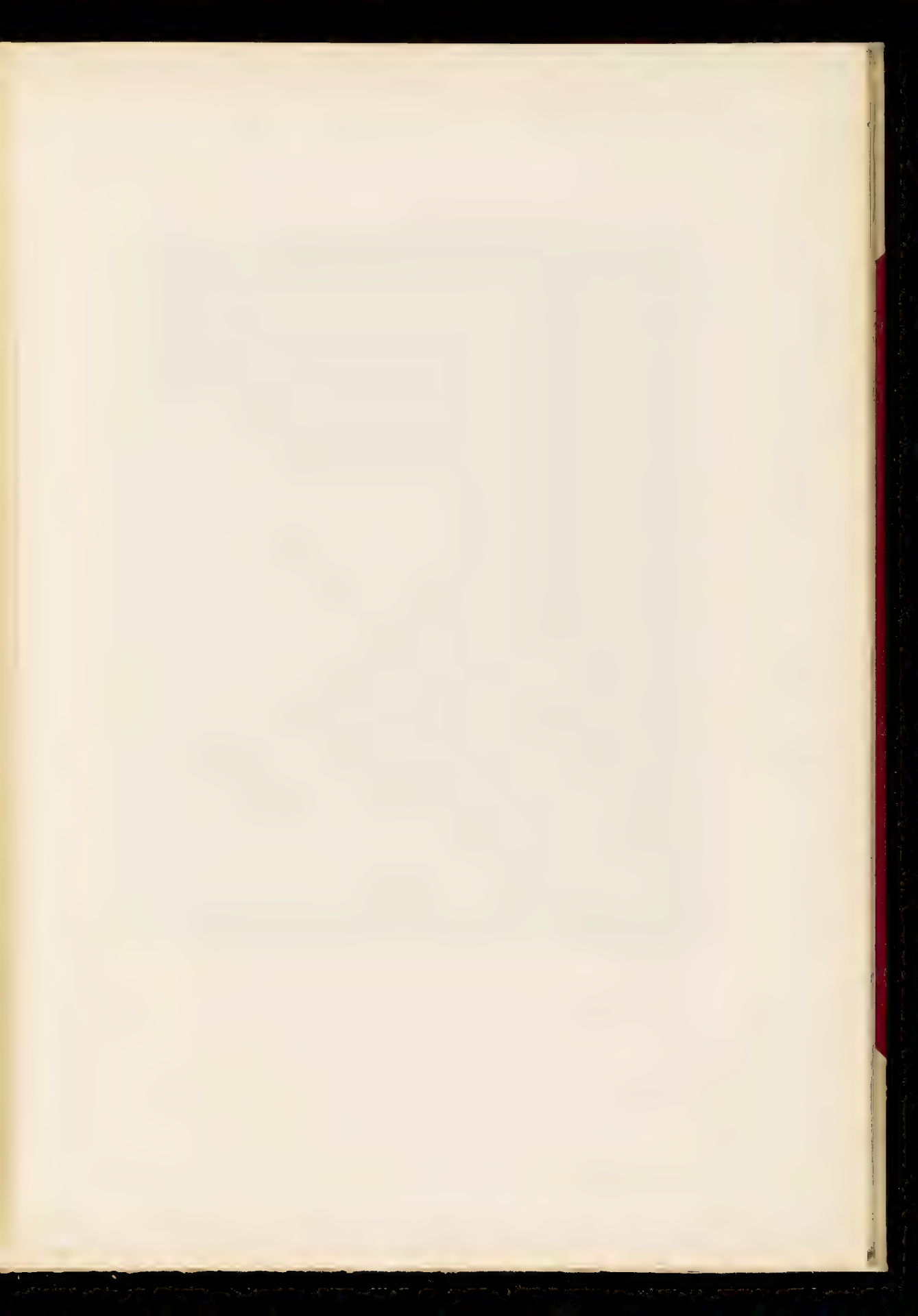


of his wife and children on the 13th of July, 1712, but the exact date of his death is not known. Lord Huntingtower's son was afterwards fourth Earl of Dysart in succession to his grandfather; his daughter, Henrietta Tollemache, married John Clutterbuck of Mill Green in Essex.

There is a portrait of Lord Huntingtower at Helmingham, in which he is represented as a child, in a woodland scene. The artist is unknown.

One of the most beautiful pictures at Ham House is the portrait by Sir Godfrey Kneller of Henrietta Lady Huntingtower. It is three-quarter length, and is placed in the hall. Lady Huntingtower is in a picturesque and very becoming riding-dress of blue laced with gold, and she wears a three-cornered hat.







Lady Carteret
from the painting by Sir G. Kneller

LIONEL, FOURTH EARL OF DYSART, AND GRACE CARTERET, COUNTESS OF DYSART.

LIONEL, third Earl of Dysart, was succeeded in 1727 by his grandson Lionel, son of Lionel Lord Huntingtower, who died in 1712.

In July, 1729, the fourth Earl of Dysart married Grace Carteret, the eldest daughter of John, Lord Carteret, afterwards first Earl Granville. Grace Carteret was named after her grandmother, Lady Grace Granville, daughter of John, Earl of Bath. On the death of Lord Bath's only son, his daughter succeeded to the great Bath estates, and she was, when quite a child, formally married to the second Lord Carteret, who was only a little boy. This was done in order to secure the possessions of the Bath family, and after the formal contract the children were under the charge of their respective parents till they grew up. Such contracts, not unknown in England, were of frequent occurrence in France, but they were discontinued shortly after this instance. The second Lord Carteret died when he was only twenty-six, and in 1714 his widow was created Viscountess Carteret and Countess Granville in her own right. Lady Granville, who is called *The Dragon* in the correspondence of the time, lived to be ninety, so that her son, Lord Carteret, was fifty-four when in 1744 he succeeded to her title.

The mother of Grace Carteret was Frances Worsley, daughter of Sir Robert Worsley, of Appuldercombe in the Isle of Wight: she was a beautiful woman, and very intellectual, becoming in her later life the friend and correspondent of Dean Swift. Lady Carteret was married before she was seventeen, and portraits of her and of her husband, painted by Sir Godfrey Kneller, are in the Yellow Satin Room at Ham House.

In 1724 Lord Carteret was appointed Lord Lieutenant of Ireland, a post which he held for six years. His daughter Grace was eleven years

old when she accompanied him to Dublin, and her childish beauty was the subject of several Irish poems.

Mrs. Delany was related to Lord Carteret, and in a letter written by her from London on the 1st of August, 1729, she mentions the engagement of her young cousin, Grace Carteret, to Lord Dysart. Mrs. Delany says, "I went home with Lady Carteret from the Drawing-room in hopes of seeing the Lovers together, but my Lord Dysart went that morning to his estate in the country and does not return until next Sunday. Miss Carteret behaves herself very well in the affair, and looks neither grave nor merry, though she has no reason to be displeased, and I believe sixteen is more transported with the prospect than after they have attained a score of years. She has a better chance of being happy than most young ladies in her station, because her father and mother are so indulgent to her humour that (although they have as much ambition as most people), yet they would not force her inclinations, which was part of the answer Miss Carteret made my Lord Dysart when he told her that notwithstanding my Lord and Lady Carteret's goodness to him and the encouragement they gave him, he should not proceed if she did not approve of him. . . . I have not yet seen my Lord Dysart and Miss Carteret: he is very *Assiduous*, and every day more enamoured."¹

The two younger sisters of Lady Dysart, Louisa and Georgiana Carolina (the godchild of the King and Queen), married in 1733. Louisa Carteret married Thomas, second Viscount Weymouth, and Georgiana Carolina Carteret married Honble. John Spencer, brother of Charles, third Duke of Marlborough. Her only child was the first Earl Spencer.²

Mrs. Delany writes of Mrs. Spencer's marriage³ in February, 1733: "Our cousins are now growing the most considerable people in the kingdom. . . . Everybody at the wedding was magnificent: Lady Dysart white and purple and silver; Lady Weymouth blue and silver."

On the occasion of Queen Caroline's Birthday Drawing-room a few weeks after Mrs. Spencer's marriage, Mrs. Delany begins a letter by praising Lady Carteret's "new Brussels head" (the high head-dress of lace then fashionable), and continues by saying that Lady Carteret's three married daughters were "most completely dressed, and three very

¹ *Correspondence of Mrs. Delany*, vol. i., pp. 203, 210.

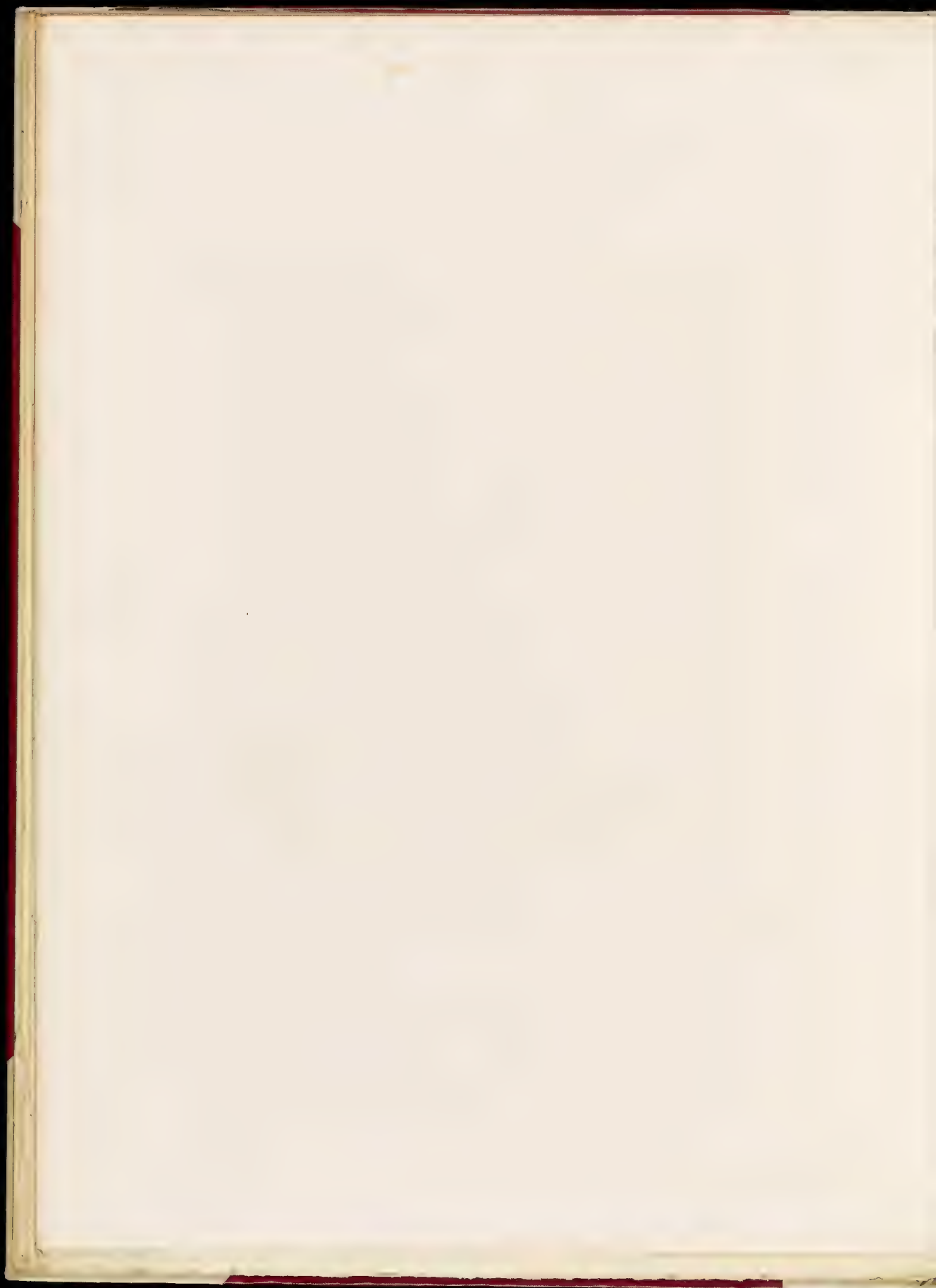
² Mrs. Spencer married secondly William, second Earl Cowper. Many of Lady Cowper's

letters have been published.

³ *Correspondence of Mrs. Delany*, vol. i., pp. 428, 431; vol. ii., p. 447.



John Ford Carteret
painted by Sir Godaard



fine figures they were, though very different beauties. Lady Dysart's face is handsomer than ever, . . . her clothes were of pink armazine" (a silken material with silver threads woven into it), trimmed with silver."

In 1734 Lady Carteret and her three married daughters were confined within a few weeks of each other, and they narrowly escaped a serious accident. Mrs. Delany writes on the 28th of March: "Last Monday Lady Carteret with her daughters Dysart and Weymouth were going into the City, . . . when the coach overturned most violently: never were three women more frightened or with more reason. No harm has come of it, but considering the condition of the ladies, it was a most hazardous accident."¹

Mrs. Delany soon afterwards went for a week to Ham House. She told her sister that she expected that the visit would be "excessively pleasant, for Lady Dysart is very good-humoured and easy, and the place is the finest of its kind in England . . . the situation is so charming."²

At the Birthday Court held by Frederick, Prince of Wales, in 1738, Mrs. Delany says that Lady Dysart "was in white and gold," and "was one of the best dancers."³ At another ball given at Court a year later, Mrs. Delany again mentions Lady Dysart, who was then twenty-six.⁴ "Lady Dysart was in a scarlet damask gown, facings and robings embroidered with gold and colours, her petticoat white satin, all covered with embroidery of the same sort, very fine and handsome. But her gaiety was all external, for at heart she is the *most wretched virtuous woman* that I know. . . . The ball began at nine; Lady Dysart was obliged to go between ten and eleven to her surly ill-bred Lord."

In April, 1744, Mrs. Delany writes, "In the morning Lady Dysart's son was christened; the King stood in person, the other gossips Lord and Lady Carteret."⁵ Queen Caroline, one of the shrewdest women of her time, thoroughly appreciated the honesty as well as the ability of Lord Carteret, but George II. was too stupid and obstinate to see the worth of one who had frequently opposed his wishes. Once, thinking to abash the Queen, the King called Lord Carteret "a dirty liar." Queen Caroline instantly replied, "Good things come out of dirt sometimes. I have eat very good asparagus raised out of dung."⁶ The King may

¹ *Correspondence of Mrs. Delany*, vol. i., p. 446.

² *Ibid.*, vol. i., p. 478.

³ *Ibid.*, vol. ii., p. 29.

⁴ *Ibid.*, vol. ii., p. 71.

⁵ *Ibid.*, vol. ii., p. 297. Gossip, God-sib, a relation in the way of sponsorship in baptism. (Latham.)

⁶ *Life of Lord Carteret*, pp. 184, 374.

have wished to compliment Lord Carteret by acting as godfather to his grandson, and the child was named George after him.

In a letter from Lady Dysart to Mrs. Delany, dated June 28, 1748, she speaks of the marriage of her sister Frances to John, fourth Marquis of Tweeddale, whom Lady Dysart thought "a sensible reasonable man." She adds, "We gave a great entertainment at Ham to the Marquis and his lady and the company that were at the wedding, sixteen in number."¹ But Lady Dysart's greatest pleasure was in drawing. Two portraits taken by her are at Helmingham; one, signed *G. Dysart*, 1751, represents her son Wilbraham (afterwards sixth Earl of Dysart) in a fancy dress, the dress copied from an older picture at Helmingham. The other portrait, corresponding in size, but not signed, represents one of her daughters. There are also two small tables beautifully painted with sea-shells, which were the work of Lady Dysart.

It was Grace, Countess of Dysart, who brought to Ham House the lock of hair of her ancestor Lord Essex (see page 36).

Lord and Lady Dysart had fourteen children, but of these two boys and three girls died in childhood. Mrs. Delany writes in August, 1773, that "Lady Dysart is in affliction for the loss of her youngest daughter, who has not long outlived her christening": this child, according to the *Historical Register*, was named Harriot.

Lady Dysart died on the 23rd of July, 1755, aged forty-two. She died at Lord Dysart's house in New Burlington Street, and was buried at Helmingham, her funeral costing £221, besides a fee of two pounds ten shillings which Lord Dysart had to pay to the poor of the parish by reason of her being "buried in Linen." Lord Dysart enters in his account-book that he had paid his wife's nurse a guinea a week during her illness, as well as eight shillings a week board-wages, and that he had by her desire given a year's wages (six pounds) to her housemaid. He adds with a touch of feeling, "To Martha Wright a Bank Note of Fifty Pounds, being y^e Sum w^h poor Lady Dysart some time before she Dy'd desir'd I would give her as she was her Woman who waited on her."

There are three portraits of Grace Carteret, Countess of Dysart. One of them, at Helmingham, must have been taken about the time of her marriage; it represents her as a young girl in a white dress, flowers in her lap, and her hand resting on a pet lamb. In the hall at Ham House

¹ *Correspondence of Mrs. Delany*, vol. ii., p. 487.



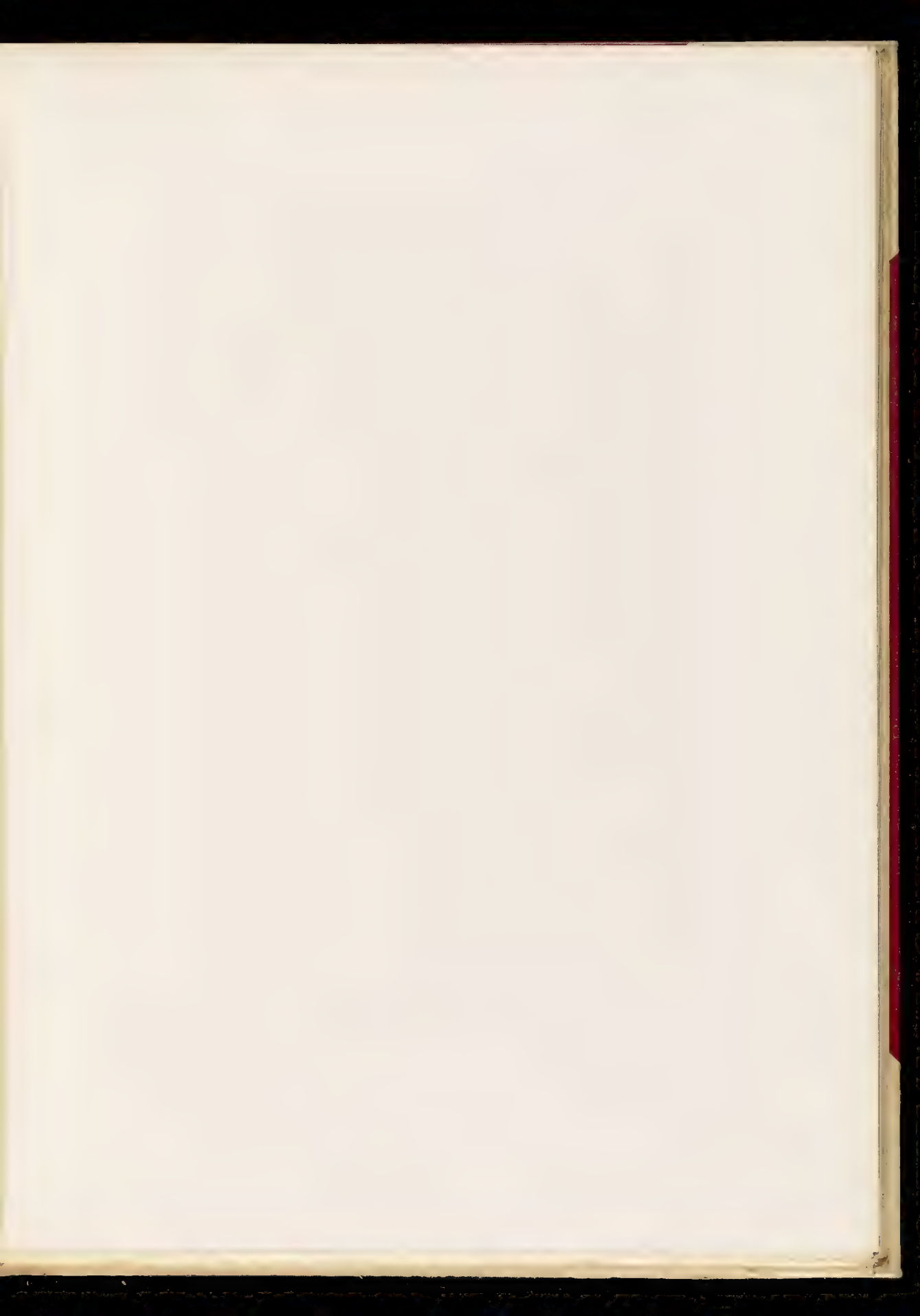
*Grace Carteret, Countess of Dysart
with her daughter & black servant
painted by Hogarth*



there is a beautiful picture by Hogarth of Lady Dysart and one of her children. The figures are three-quarter length, and a negro boy holding up a white cockatoo is introduced into the picture. There are also in the hall full-length portraits of Lord and Lady Dysart in the robes worn by them at the Coronation of George II. They were painted by Jan van der Banck, a Dutch artist who came to London in 1740.

Lionel, fourth Earl of Dysart, survived his wife for fifteen years, and died in March, 1770. He was High Steward of Ipswich, where his body lay in state. He was buried at Helmingham with great pomp, but there is no monument or inscription to his memory or to that of his wife.

The fourth Lord Dysart's wedding-clothes are still preserved at Ham House. He was created a Knight of the Thistle, March 29th, 1743, and his splendid collar and badge of gold and enamel have already been noticed among the treasures of the Picture Closet. There is a small portrait of him at Helmingham, taken the year before his marriage, in which he is represented in armour, and wearing a white wig. The picture is painted on copper, and at the back are the words, *Borsolo Nazari fecit. In Venezia. 1728.*





J. Russell. Pinxt. Sc.

The Hon John Tollemache
Captain R.N.

THE THREE BROTHERS— GEORGE, WILLIAM, AND JOHN TOLLEMACHE.

THESE three young men were the sons of Lionel, fourth Earl of Dysart, and Grace Carteret, Countess of Dysart. Their untimely deaths followed each other in quick succession, but their mother was spared the grief which she would have suffered in their loss, for she had died before the news of the first blow reached England.

George Tollemache, the godson of George II., was born in the spring of 1744, and was sent to Westminster School before he was ten years old. He was placed in the boarding-house kept by Mrs. Porten, the aunt of Edward Gibbon the historian. On the 7th of November, 1755, Lord Dysart made the following entry in his account-book:

"To Mrs. Porten mistress of y^e Boarding House at Westminster y^e Sum of Eighteen Pounds Nineteen Shillings in Full of her Bill for George Tollemache's Board and Bills of Disbursements or Expences from December 14, 1754, to June 15, 1755.

"Y^e Half Year's Board is £12:10:0. And y^e Bills are £6:9:0."

There is a similar entry in July, 1756, and later in the same month Lord Dysart notes in his book: "Paid One Guinea and Sixpence to y^e Secretary of y^e Admiralty being y^e Fee for y^e Order of y^e Lords of y^e Admiralty for y^e Admission of Mr. George Tollemache to y^e Academy at Portsmouth."

In 1757 George received five guineas for pocket-money, and on the 26th of July, 1760, Lord Dysart gave him £30, "on his going on Board y^e *Modeste* at St. Helliers on a Cruize."

From this first cruise George Tollemache, who was only sixteen, never returned. The *Modeste* was a man-of-war carrying sixty-four guns. Four months after George Tollemache joined his ship, and when she was about to touch at Lisbon, he fell overboard and was drowned. In the Log Book of the *Modeste* on Thursday, the 13th of November, 1760, after the

usual register of the ship's run, the following "Remarks" are inserted: "Mod^{to} & Cloudy W^r. At one P.M. parted from y^e Hero & y^e Saphire. 5 P.M. Fell from y^e Mizon Top M^t Head and was Drown'd y^e Honb^{le} George Tollemache."

Over the fireplace in one of the bedrooms at Helmingham there is a somewhat rude oil-painting representing George Tollemache with his sister Jane. George is in naval uniform, with white lapels and gilt buttons; he has powdered hair and a cocked hat. Behind him is a view of the sea, with a frigate under sail.

William Tollemache was first lieutenant on board the *Repulse* frigate. The *Repulse*, originally the *Bellone*, was a French prize, renamed on her capture in 1759; she carried thirty-two guns and a crew of two hundred and twenty men. The *Repulse* took part in many of Admiral Rodney's naval actions in the West Indies, and she was lost with all on board off the Bermudas, during a hurricane, in December, 1776. Horace Walpole, writing of this calamity in July, 1777,¹ says: "The *Repulse*, with all in it, an hundred and fifty! sunk in a storm on the 26th of *last* December. This shows what early and certain intelligence we get from abroad." And one of George Selwyn's friends, writing on the 11th of July, says that the *Repulse* "foundered at sea between North America and the West Indies."²

John Tollemache was a Captain in the Navy, commanding the *Scorpion*. In 1773 he married Lady Bridget Lane Fox, only daughter of Robert, first Earl of Northington, and widow of Robert Lane Fox, only son of Lord Bingley of Bramham, near York.

Lady Bridget was a rather clever woman, much given to society and amusement. Lady Mary Coke says of her, "I own I am no admirer of her wit; she has so little *fond* of character and such a disposition to talking without considering (to say no worse) of what consequence her conversation may prove, that I look upon her as a dangerous person."³

John Tollemache and Lady Bridget had one son, Lionel Robert Tollemache, who was born in 1775.

Two years after the birth of his son, John Tollemache's ship was ordered to New York, and he gave a passage in her to Captain John

¹ *Letters to the Countess of Ossory*, vol. i., p. 281.

² *George Selwyn and his Contemporaries*, vol. iii., p. 206.

³ *Letters and Journals of Lady Mary Coke*, vol. iv., p. 318.



FRONT DOOR OF HAM HOUSE.
DESIGNED BY SIR THOMAS VAVASOUR 1610.

...the fireplace in one of the bedrooms at 1
...a rare oil-painting representing George D.
...George is in naval uniform, with white breeches,
...powdered hair, and a black hat. Behind him is a view
...with a frigate under

William Tollenn

capture in 1759; she carried
and twenty men. The *W*
naval actions in the W
the Bermudas, during a storm on December 17, 1755. In
writing of this calamity in July, 1757, says: "The *Zealand*, with
hundred and fifty! sunk in a storm on the 20th of 1755. December 17. This
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George's friends writes to his mother on the 17th of December, 1755:

Two years after the
ed to New York



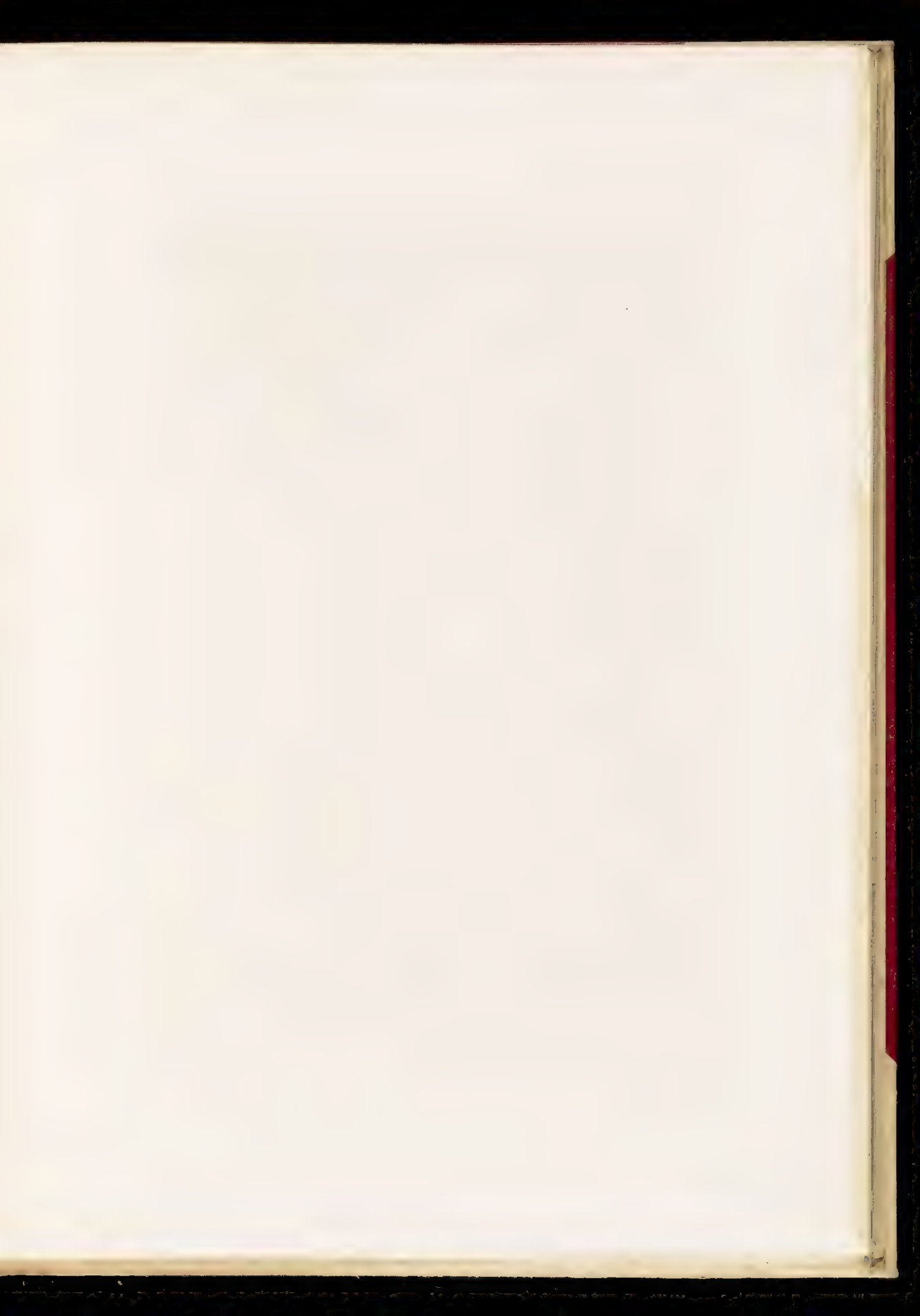
Pennington of the Guards, afterwards General Pennington and second Lord Muncaster. During the voyage John Tollemache and Captain Pennington had a violent quarrel. Horace Walpole says that it was a foolish quarrel about humming a tune,¹ but a MS. account of the affair still preserved at Helmingham states that Captain Pennington wrote and sang some verses which were not complimentary to Lady Bridget Tollemache. A duel was agreed upon as soon as the *Scorpion* should reach New York, and it took place on the 25th of September, 1777. John Tollemache and Captain Pennington agreed to fight across a table in a room the door of which was locked. According to the *Gentleman's Magazine*, "after firing a brace of pistols each without effect they drew their swords. Captain Tollemache was run through the heart, and Captain Pennington received seven wounds so severe that his life was despaired of for some time after."²

John Tollemache was only twenty-six when he was killed. He had just been promoted to the command of the *Fowey* man-of-war, and it is stated in Douglas' *Peerage of Scotland* that she was on her voyage to New York, where he was to come on board, when the news of his death reached England.

There is a fine portrait of John Tollemache in the hall at Ham House, representing him in naval uniform. The picture is not quite half-length, and unfortunately it is not known by whom it was painted.

¹ *Letters to the Countess of Ossory*, vol. i., p. 303.

² *Gentleman's Magazine*, March, 1821; vol. xci., p. 278.





*Charlotte Countess of Dysart,
painted by Joshua Reynolds*

LIONEL, FIFTH EARL OF DYSART, AND CHARLOTTE WALPOLE, COUNTESS OF DYSART.

ON the 2nd of October, 1760, Lionel, Lord Huntingtower, eldest son of Lionel, fourth Earl of Dysart, and Grace Carteret, Countess of Dysart, married Charlotte, the third daughter of Sir Edward Walpole, and niece of Horace Walpole.

Sir Edward Walpole never married the mother of his children, and all that is known of her is that she was a milliner's apprentice at Durham, and that her name was Dorothy Clement. She died when her youngest child Charlotte, afterwards Lady Dysart, was born.

Horace Walpole wrote to announce his niece's marriage to his friend George Conway, dating his letter from Strawberry Hill on the day of the wedding.¹ He begins: "I announce my Lady Huntingtower to you. I hope you will approve the match a little more than I suppose my Lord Dysart will, as he does not yet know, though they have been married these two hours, that at ten o'clock this morning his son espous'd my niece Charlotte at St. James' church. The moment my Lord Dysart is dead I will carry you to see Ham House, it is pleasant to call cousins with a charming prospect over against you."² Now you want to know the detail. There was none. It is not the style of our court to have long negotiations. . . . *Vidit, Venit, Vicit*; the young Lord has liked her some time; on Saturday se'nnight he came to my brother and made his demand. The princess did not know him by sight, but did not dislike him when she did: she consented, and they were to be married this morning. My Lord Dysart is such that nobody will pity him: he has kept his son till six-and-twenty and would never make the least settlement upon him."

Lord Dysart did however allow his son four hundred a year before

¹ *Walpole's Letters*, vol. iv., p. 92.

² Ham House and Strawberry Hill are on

opposite sides of the Thames.

his marriage, giving it only "so long as he behaved himself." This appears from the following entry in Lord Dysart's accounts:

"March 25. 1750.

"To the lord Huntingtower y^e Sum of One Hundred Pounds being a Quarter's Allowance due to him this Day: dum se bene jesserit."

Horace Walpole continues: "'Sure,' said the young man, 'if he will do nothing for me I may please myself. He cannot hinder me of ten thousand pounds a year and sixty thousand that are in the Funds, all entailed on me,'—a reversion that one does not wonder that the bride did not refuse, as there is present possession of a very handsome person, the only thing his father has ever given him. His grandfather Lord Granville has always told him to choose a gentlewoman and please himself."

In a letter to Sir Horace Mann, dated October 5th, 1760, Walpole says: "As all the great ladies are mortal this year, my family is forced to recruit the peerage. My brother's last daughter is married, and as Bidly Tipkin¹ says, though their story is too short for a romance it will make a very pretty novel,—nay, it is almost brief enough for a play, and very near comes within one of the *Unities*, or the space of four-and-twenty hours. There is in the world, particularly in my world, for he lives directly over against me across the water, a strange brute called Earl of Dysart. Don't be frightened, it is not he. His son, Lord Huntingtower, to whom he gives but four hundred pounds a year, is a comely young gentleman of twenty-six, who has often had thoughts of trying whether his father would not like grandchildren better than his own children, as sometimes people have more grand-tenderness than paternal. All the answer he could ever get was that the Earl could not afford, as he has five younger children, to make any settlement, and he offered as a proof of his inability and kindness, to lend his son a large sum of money at low interest. This indigent usurer has thirteen thousand pounds a-year, and sixty thousand pounds in the Funds. The money, and ten of the thirteen thousand in land, are entailed on Lord Huntingtower. The young lord, it seems, has been in love with Charlotte for some months, but thought so little of inflaming her that yesterday fortnight she did not know him by sight. On that day he came and proposed himself to my brother, who with much surprise heard his story, but excused himself from giving an answer. He said he would never force

¹ A character in a play of Steele's called *The Tender Husband*.





Then: he did not know what to say. I may
ment, but she never said a word.
she was at her own house. I was at her
non, she said very much. I was at her
clank. I don't know what to say. I don't
but I am to be married. I am to be married.

Do not stop above. I am to be married. I am to be married.
I don't know what to say. I don't know what to say.
I don't know what to say. I don't know what to say.

a poor girl; not to mention the address of
pleasing things that may be in the young man,
and lived entirely out of the world, he takes her
and pounds, and cannot settle another shilling upon her
s, and then promises only a thousand a year. Would
one's happiness and one's whole fortune for the sake of being
art? If Lord Huntingtower dies before his father she will
spence. Sure my brother has risked too much.
other letter to George Montague, written on the 25th of Octo-
Horace Walpole says

Huntingtower wrote to offer his father eight thousand pounds
if he would give them one thousand a year in
are on her. The Earl returned this truly laconic,

DEAR MARY,

Huntingtower,
I answer your Letter as soon as I receive it: I wish you
Wife is very accomplish'd.

ten years after the marriage of his son to

of by her match Huntingtower



PAINTED CEILING IN THE QUEEN'S CLOSET.

the inclination of his children: he did not believe his daughter had any engagement or attachment, but she might have; he would send for her and know her mind; she was at her sister Waldegrave's, to whom, on receiving the notification, she said very sensibly, 'If I was but nineteen I would refuse point blank. I do not like to be married in a week to a man I never saw. But I am two-and-twenty. Some people say I am handsome, some say I am not. I believe the truth is that I am likely to be large and to go off soon. It is dangerous to refuse so great a match.'

"Take notice of the *Married in a Week*. The love that was so many months in ripening could not stay above a week. She came and saw this impetuous Lover, and I believe was glad she had not refused point blank, for they were married last Thursday.

"I tremble a little for the poor girl: not to mention the oddness of the father and twenty disagreeable things that may be in the young man, who has been kept and lived entirely out of the world, he takes her fortune, ten thousand pounds, and cannot settle another shilling upon her till his father dies, and then promises only a thousand a year. Would one venture one's happiness and one's whole fortune for the sake of being Lady Dysart? If Lord Huntingtower dies before his father she will not have sixpence. Sure my brother has risked too much."

In another letter to George Montague, written on the 25th of October, 1760, Horace Walpole says:

"Lord Huntingtower wrote to offer his father eight thousand pounds of Charlotte's fortune if he would give them one thousand a year in present, and settle a jointure on her. The Earl returned this truly laconic, for being so unnatural, an answer.

"Lord Huntingtower,

"I answer your Letter as soon as I receive it: I wish you Joy: I hear your Wife is very accomplish'd.

"Yours,

"Dysart.'" ¹

Lord Dysart lived for ten years after the marriage of his son to Charlotte Walpole, and on his death in the spring of 1770 his son became the fourth Earl of Dysart.

Charlotte, Countess of Dysart, was much beloved by her uncle Horace

¹ *Walpole's Letters*, vol. iv., pp. 92, 94, 101.

Walpole, who speaks of her as being "all goodness and all good-nature." She chafed in vain against her husband's love of seclusion, which was so great that even a royal command could not open the gates of Ham House. On one occasion, according to the *Gentleman's Magazine*, George III. sent Lord Dysart "a most gracious intimation" that he would drive over from Windsor and breakfast with him. Lord Dysart sent the following reply: "Whenever my house becomes a public spectacle His Majesty shall certainly have the first view."¹

Charlotte, Countess of Dysart, had no children. In her later life she suffered from a long and painful illness, which she bore with the utmost patience and fortitude. Her uncle, Horace Walpole, grieved over her condition. On the 14th of August, 1780, when he was condoling with Lady Ossory on a sad bereavement, he wrote:² "I am even more sensible to it, as I dread a similar misfortune in one, I may venture to say, of as excellent qualities and disposition, my niece Lady Dysart, whose case flattered us a little in the spring, but she has lately grown so much worse again that I fear her duration will be short. I say no more, for time only, not words, can soften such afflictions, nor can any consolations be suggested that do not more immediately occur to the persons afflicted. To moralize can comfort those only who do not want to be comforted."

On the 20th of August Horace Walpole wrote to Miss Berry: "I know nothing, nothing at all. Indeed I am too much engrossed by a sad misfortune too likely to fall on my family and on me. Dear Lady Dysart is in the utmost danger. Her case is pronounced to be water on her breast, and every day may be her last. She suffers considerably, but with her unalterable patience."³ Three days later, on the 23rd of August, Walpole wrote to Lady Ossory: "From my own windows I see the tall avenues and chimneys of Ham House, where my poor niece lies languishing and dying. She still is carried to air, and said to me two days ago, 'I am not afraid now of crossing Kingston Bridge'⁴ (which is very ruinous): I am too far gone myself."

Lady Dysart died on the 5th of September, 1789. On the 13th Horace Walpole wrote to Lady Ossory:

"Lady Dysart indeed was an excellent person, and I have reason to

¹ *Gentleman's Magazine*, vol. xci., p. 278.

² *Letters to the Countess of Ossory*, vol. ii., pp. 385, 317.

³ *Journals and Correspondence of Miss Berry*,

vol. i., p. 185.

⁴ Kingston Bridge was then an old wooden bridge, the first to be built across the Thames after the Fire of London.



ITALIAN-CHINESE CABINET IN CARVED IVORY.



lament her. I had long known her doom was certain. She was convinced of it herself, was impatient for it, though calm and resigned to the last. Her lord is much more afflicted than I thought him capable of being. . ."

On the same day Walpole wrote to Miss Berry:¹

"I have had a most melancholy scene with the loss of dear Lady Dysart and the affliction of the family; though her release was to be wished, and for which she wished most earnestly herself. We have the comfort of finding that she is full as much regretted as she was known; indeed a more faultless being exists not within my knowledge. I will transcribe some lines that I have written upon her which have not the merit of poetry, but a much more uncommon one—that of being an epitaph in which there is no exaggeration. However, I beg you will not give a copy of it.

"Adieu! sweet Shade! complete was thy career,
Tho' lost too soon, and premature thy bier.
For each fair character adorned thy life
Of daughter, sister, friend, relation, wife.
Yet, lest unalter'd Fortune should have seemed
The source whence Virtues so benignly beamed,
Long-mining illness prov'd thy equal soul
And Patience like a martyr's crown'd the whole.
Pain could not sour whom Blessings had not spoil'd,
Nor Death affright whom not a Vice had soil'd."

In the hall at Ham House is a beautiful full-length portrait by Sir Joshua Reynolds of Charlotte Walpole, Countess of Dysart. She is in a dress of white and gold, holding back her skirt with her left hand. This picture was exhibited at the Royal Academy in 1775.² Another portrait of Lady Dysart, taken later in life and by another artist, is at Helmingham. In this she wears a white dress with a scarf of pale pink and blue.

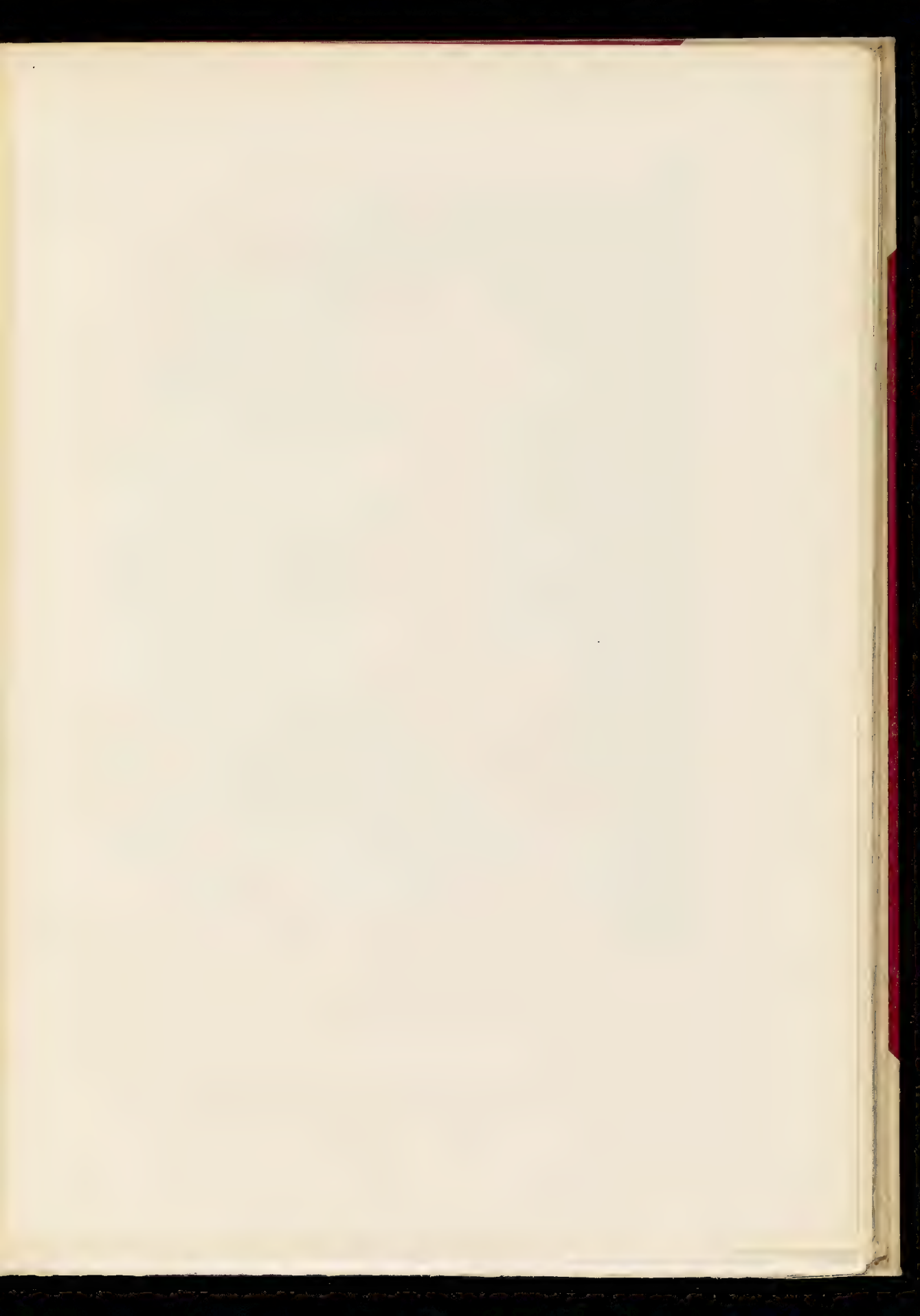
In 1791 Lord Dysart married as his second wife Magdalen, younger daughter of David Lewis, of Malvern Hall, in Warwickshire. She too was painted by Sir Joshua Reynolds, and is represented as a girl with a robin on her shoulder. The picture, which is known as "Robinetta," is a half-length; it was painted in 1786, and engraved in 1787.

Lionel, fourth Earl of Dysart, died in February, 1799, and, according to Douglas's *Peerage of Scotland*, he was buried at Helmingham with much ceremony. But there is no monument to his memory. His second wife survived him for four-and-twenty years, and died in February, 1823.

¹ *Journals and Correspondence of Miss Berry*, vol. i., p. 190.

² *Life of Sir Joshua Reynolds*, vol. ii., p. 127.

It was this Lord Dysart who pulled down most of Grace Wilbraham's fine old home in Cheshire: he also, to save expense, destroyed Harrington Hall in Northamptonshire, the inheritance of "the Stanhope heiress"; and in each case he grubbed up the extensive gardens, spoiled the terraces, and made the carefully-kept lawns into paddocks.





*René Robert Tollenache
from a Grayen Drawing*

LIONEL ROBERT TOLLEMACHE.

LIONEL ROBERT, son of John Tollemache and Lady Bridget Tollemache, was, as already been said, born in 1775, and was only two years old when his father was killed in the duel at New York.

Lionel Robert Tollemache was educated at Harrow, but as the records of Harrow School are unfortunately lost during the period between 1785 and 1791, the date of his entrance cannot be traced. He was, however, at Harrow in 1789, and wrote to his aunt, Lady Frances Tollemache, on the 27th of June in that year. In reference to the Speech Day which had just taken place, he says: "I wish you had been at Harrow to have heard me speak. My Oration was Greek, it was Medea bewailing over her two children before she is going to kill them. I figured away in my Aunt's [embroidered] waistcoat and my Uncle's buttons, and perhaps they were more admired than the person who wore them. You cannot Expect a very long nor a very entertaining letter from a schoolboy, therefore for the present I must take my leave of you. I am your affecte [nay, dutifull if you please] Nephew. Pray write me an answer. Never mind how short it may be."

In 1791 Lionel Robert Tollemache went to Dresden to stay with his aunt, Lady Elizabeth Eden. Her husband, Mr. Morton Eden (afterwards the first Lord Henley), was a distinguished diplomatist and filled several important posts. He was at this time at Dresden, and by his advice Lionel learnt to speak German fluently and visited several of the battlefields of the Seven Years' War. Lionel wrote frequently to his uncle, Wilbraham Tollemache, in England, describing all that he saw. Soon after he reached Dresden he wrote: "This is a very pretty town. Last Sunday I was introduced to the Elector of Saxony, who is a very great brute. He only delights in boar-hunting. There is a species of dogs here, some of them about three foot high, and with that immense size extremely active. They set on eight of these immense animals on

a poor boar at once: if two lay hold of his ear they will stop the strongest boar. As soon as he is pinned and almost torn to pieces by the dogs, the Chasseurs lay hold of the legs of the boar and the Heroic Elector runs his sword into his heart. There was an Englishman present some time ago at one of these boar hunts, and as a mark of favour he was offered the knife by the Elector as a gratification to kill in so cruel a manner one of these poor harmless pigs. And he replied, 'Non. Bien obligé, Monseigneur, mais je ne suis pas venu ici pour apprendre à tuer des cochons.'

Mr. Wilbraham Tollemache, the uncle to whom Lionel Robert wrote, had a cottage at Steephill in the Isle of Wight, and it was the young man's great wish to have a similar cottage and a cutter which he could sail himself. In one of his letters he says: "Do you know, if it was not beneath the spirit of a military man, I could almost wish to live far from the noise of cities in some retired spot in The Island. A person ought to go abroad to see the *Perfection* of his own country, for the observation that I make at the end of my stay is that England carries the day. I am now in the happiest and most fertile part of all Germany; the soil seems as fine as that of England and well cultivated, but the cultivation does not in the least alleviate the sufferings of these poor peasants. It is absolutely a fact that corn is a great deal dearer at this present moment in Dresden because the Elector has an exclusive right of building windmills, and he will not build enough to grind the produce of his dominions."

On Lionel Robert Tollemache's return to England he entered the army, and was Ensign in the 1st Regiment of Foot Guards. This regiment formed part of the contingent of the British forces commanded by the Duke of York in the war with France in 1793. In the month of May in that year the Duke of York commenced the siege of Valenciennes, and it lasted until the end of July. On the 2nd of July Lionel Tollemache wrote from the camp to his uncle:

"We are yet before this unhappy town, which is constantly cannonaded night and day. The part near our batteries is a mere ruin. . . . We expect them to stand an assault, which will be a bloody thing for both sides. Our duty is dangerous and fatiguing; a subaltern's duty comes round once in four days, to remain in the trenches for four-and-twenty hours. But that is the least unpleasant part: the greatest bore is the encampment, and colds and rheumatism are the chief complaints. . . .



THE BLUE DRAWING ROOM.

... of the ... pigs. As ...
... ne suis pas venu ...

Mr. William Tollemache, the uncle to whom ...
... had a cottage at Steephill in the Isle of Wight ...
... young man's great wish to have a similar cottage and ...
... could sail himself. In one of his letters he says: "It ...
... was not beneath the spirit of a military man. I could ...
... far from the noise of cities and ...
... ought to go abroad ...
... observation that ...
... day. I ...
... the soil ...

peasants. It is no ...
... present moment in Dresden because the ...
... of building windmills, and he will not build enough to ...
... of his dominions."

On Lionel Robert Tollemache's return to England ...
... army, and was Ensign in the 1st Regiment of Foot ...

aded night and day. The port was ...
... We expect ...
... both sides. Our duty is dangerous and fatiguing; ...
... comes round ...
... twenty hours. ...
... the chief ...



Since we are encamped we have had one continuance of rain, which prolongs the siege excessively, impeding the conveyance of cannon from the park to the batteries: in many places the trenches are up to your middle in water."

Lionel Robert Tollemache wrote once more to his uncle: the letter was found in his pocket and was forwarded to England with the news of his death. It was probably written on the day of the assault on the fortress of Valenciennes, the garrison in the town having surrendered, leaving only the fortress to be attacked by the Duke of York's troops.

"Camp before Valenciennes,

"July, 1793.

"Dear Uncle,

"You will have heard before this that Condé is returned to the Dominions of the Emperor.¹ I was there the day they (the garrison of the town) marched out, which was a sight truly affecting. The French Garrison seemed to feel their position, and I never saw a Countenance in which Despair was so strongly painted as in the Governor's: he was an infirm old man. The Garrison and the Inhabitants looked very sickly and extremely reduced from *Famine*,—by which alone the town has been conquered. I have seen a great many Fortresses in Germany, but this is the strongest I ever saw. . . . Our mines are in great forwardness and in about three weeks I think the place will be ours. When you answered my letter you had not received any of mine of a later date. We were not employed in the Trenches at first, but the times changed soon. . . ."

This unfinished letter was probably written on the 14th of July, 1793. On that day a bomb thrown by the French garrison in Valenciennes fell close to Lionel Robert Tollemache, and he was killed on the spot. He was the only British officer who fell during the siege, and he was only eighteen years of age.

By a curious coincidence Colonel John Pennington was serving with the English contingent under the Duke of York, and as the lifeless body of a young Guardsman was carried past him he asked who it was. From the reply, "Ensign Tollemache of the Grenadiers," Colonel Pennington learnt that the unfortunate young officer was the only son of the man whom he had himself killed in the duel at New York sixteen years before.

¹ The French troops and their allies were commanded by Prince Louis Joseph Condé.

The body of Lionel Robert Tollemache was brought back to England and buried at Helmingham in the same vault in which the body of General Tollemache (who fell at the siege of Brest) had been laid a century before. In 1810 a fine monument by Nollekens was erected to his memory in the chancel of Helmingham Church, with the following inscription:

"This Monument was erected to the Memory of Lionel Robert Tollemache Esq: Who lies buried in the Vault beneath.

"He was the only Son of the Honourable Captain John Tollemache of the Royal Navy and Lady Bridget Henley, Daughter of the Earl of Northington.

"His Course was short, but it was brilliant, for at the Age of Eighteen he Died nobly fighting for his King and Country. He was an Ensign in the First Regiment of Foot Guards, and was killed at the Siege of Valenciennes in July, 1793, by the bursting of a Bomb thrown from the Garrison.

"His Death was the more unfortunate, as he was the only British Officer killed on that occasion.

"He was a loss to his Country, for he was a Youth of uncommon Promise: but to his Family his loss was irreparable.

"The Father and two Uncles of this valiant Youth, like himself, lost their Lives in the Service of their Country. His Uncle, the Hon^{ble} George Tollemache was killed by falling from the mast-head of the 'Modeste' Man of war at Sea: His Father, the Hon^{ble} John Tollemache was killed in a Duel at New York: And another of his Uncles, the Hon^{ble} William Tollemache was lost in the 'Repulse' Frigate in a Hurricane in the Atlantic Ocean.

"So many Instances of Disaster are rarely to be met with in the same Family.

"Thus fell the young, the worthy, and the brave!
With Emulation view his honoured Grave!"

Lionel Robert Tollemache's family received many letters from his friends in the regiment, and the Duke of York wrote himself to express his regret at the loss of a young officer whom he had considered likely to distinguish himself. An additional grief to his family was that the young man was engaged to be married to his cousin Maria, the daughter of his aunt, Lady Louisa Manners. All the letters he had received from her were found in his pocket after his death, and were sent to her by the



GROUP OF SWORDS AND PISTOLS.

The body of Edward Robert Tollemache was
and buried at Highgate Church, London.

It is to a high reputation in North America
earned of Henry John Church, with the name

Tollemache Esq: Who lies buried in the Vault here.

"He was the only Son of the Honourable Captain
of the Royal Navy and Lady Bridget Henley, Daughter
Northington.

"His Course was short, but it was brilliant, for
Eighteen he Died nobly fighting for his King and Country
Ensign in the First Regiment of Foot Guards, and at the
Siege of Valenciennes in July, 1793, by the bursting of
from the Garrison.

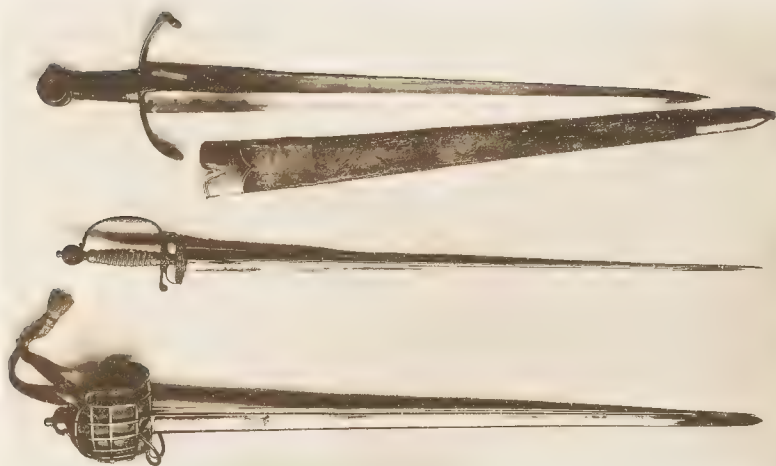
"His Death was the first of a long series of
officer killed on the field.

"He was a hero of the
Promise: He was a hero.

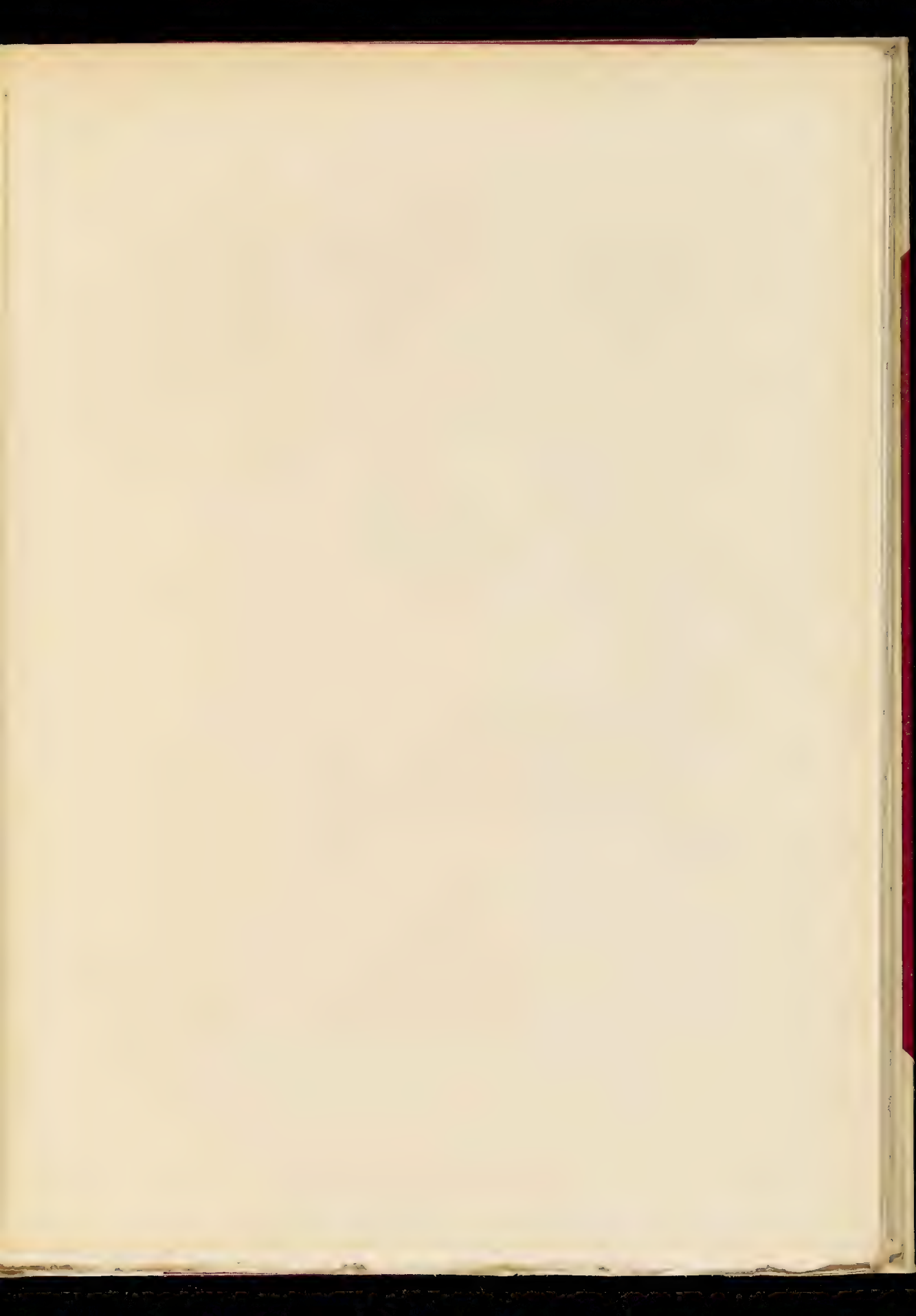
"The Father and Son
lost their Lives in the Service of their Country.
George Tollemache was killed by falling from
'Modeste' Man of war at Sea: His Father, the Hon.
was killed in a Duel at New York: And another of his Children
William Tollemache was lost in the 'Repulse' Frigate in
the Atlantic Ocean.

"So many Instances of Duty and Bravery in
some Family.

Lionel Robert Tollemache Esq: A young
friends in the regiment, and the Death of Y
his regret at the loss of a young officer whom he had
distinguish himself. An additional grief to his family was
near was engaged to be married to his cousin Maria, the daughter
John, Lady I. de la Manners. All the letters he had received
were found in his pocket after his death and were sent to



brother officer who had been his special friend in the regiment. But the blow fell perhaps most severely on Lady Bridget Tollemache, Lionel's mother. She had never been either a kind or a wise mother to her son, and now Lady Louisa Manners wrote that her grief amounted almost to frenzy. The letter continues, "Lady Bridget had a strong presentiment of her impending misfortune, having received a letter from poor Lionel mentioning the day the mines were to be sprung, and after saying that he thought he should fall he concluded the letter by taking a most affectionate and eternal leave of her. After the receipt of that letter she was so wretched that even the *certainty* of her misfortune scarcely increased her misery." Lady Bridget never recovered from this great sorrow, and only survived her son for three years.





married twice, had

three sons, a brother, George, William, for a time in the Navy he entered the Army, giment, and then exchanging into the 6th. In the rank of Major.

His son, Colonel Anne Maria Lewis, of Lewis, who,

election of 1774
In 1783 he was returned for
in Cornwall, and in 1785 he was High
he succeeded his brother as sixth Earl of

he read

Anna Maria



SOUTH FRONT OF HAM HOUSE.

WILBRAHAM, SIXTH EARL OF DYSART.

LIONEL, fifth Earl of Dysart, although he married twice, had no children, and on his death, in 1799, he was succeeded by his brother Wilbraham.

Wilbraham Tollemache, sixth Earl of Dysart, was named after his grandmother, Grace Wilbraham, the "Cheshire Heiress;" and he inherited the artistic tastes of his mother, Grace Carteret. Wilbraham Tollemache was born in 1739, and at first went into the Royal Navy, following the example of his three unfortunate brothers—George, William, and John. After serving for a time in the Navy he entered the Army, first joining the 106th Regiment, and then exchanging into the 6th. In 1771 he left the Army with the rank of Major.

In 1773 Wilbraham Tollemache married Anna Maria Lewis, of Malvern Hall in Warwickshire, the elder sister of Magdalen Lewis, who, twenty years later, married his elder brother Lionel, fifth Earl of Dysart, as his second wife.¹

Wilbraham Tollemache was a Member of the House of Commons for many years. He first stood for the borough of Ipswich in 1768, but was defeated after a severe contest. In 1771 there was a vacancy at Northampton, and he was elected; and at the general election of 1774 he was re-elected for the same place. In 1780 he was returned for Liskeard (then called Leckard), in Cornwall, and in 1785 he was High Sheriff of Cheshire. In 1799 he succeeded his brother as sixth Earl of Dysart.

Wilbraham, Earl of Dysart, had no children, and until the death of his nephew Lionel Robert he always treated him, not only as his heir, but as a son. Lord Dysart was a cultivated and accomplished man; he read much, drew well, and gave careful attention to his property. During the Peninsular War Lord Dysart was offered by the Admiralty £300 for

¹ This double connection has caused the mistaken idea that Robinetta in Sir Joshua Reynolds' picture represented Anna Maria Lewis.

one of the oaks in Helmingham Park, but he refused to sacrifice the tree. This oak, which is still known as Lord Dysart's Oak, now measures nineteen feet round the trunk, and has a clean stem of some twenty feet from the ground without one lateral bough. But although Lord Dysart refused to sell his oak to help in building a battleship, he raised a troop of volunteers when the French were expected to land on the coast of Suffolk, and maintained them at his own expense.

Maria, Countess of Dysart, died at Ham House in 1804, and Lord Dysart never ceased to mourn her loss. On the monument by Nollekens, which Lord Dysart erected to her memory in Helmingham Church, there is an inscription in which her husband expressed the wish that all wives might be, like her, "so loved when living, and when dead so mourned."

Maria, Countess of Dysart, when Mrs. Wilbraham Tollemache, was painted by Sir Joshua Reynolds in the character of Miranda, with Caliban at her feet and a view of the shipwreck in the distance. This full-length portrait was painted in 1785, and exhibited and engraved in the same year.

Wilbraham, Earl of Dysart, could not bear to live at Ham House after the death of his wife. Woodhey Hall had been ruthlessly pulled down by his elder brother Lionel, so that he had no residence at all on the Cheshire property. Lord Dysart hired a place named Calvey Hall, which was near his own estate, and there he spent the winters for many years. In summer he passed much of his time at Helmingham, and he presented a beautiful peal of eight bells to the church—a far more inspiring memorial than any monumental inscription. But, with Lord Dysart's love of the sea, it is probable that his happiest hours were spent at his cottage at Steepphill. Here he kept his favourite sea-pieces by Vanderveelde, and devoted much of his time to drawing. He purchased Sir Joshua Reynolds' magnificent full-length picture called "Thais," in which the full-length figure of a woman is represented springing forward; she holds a flaming torch in one hand and points with the other to the burning city of Persepolis. This picture represented a woman named Emily Pott, who was the daughter of a blind beggar; she led her blind father about the streets, and when her beauty attracted notice she called herself Emily Coventry, from a fancied resemblance to Catherine, Countess of Coventry. In later life she went out to India, but died just as she landed at Calcutta. Her portrait as "Thais" was painted in 1781.

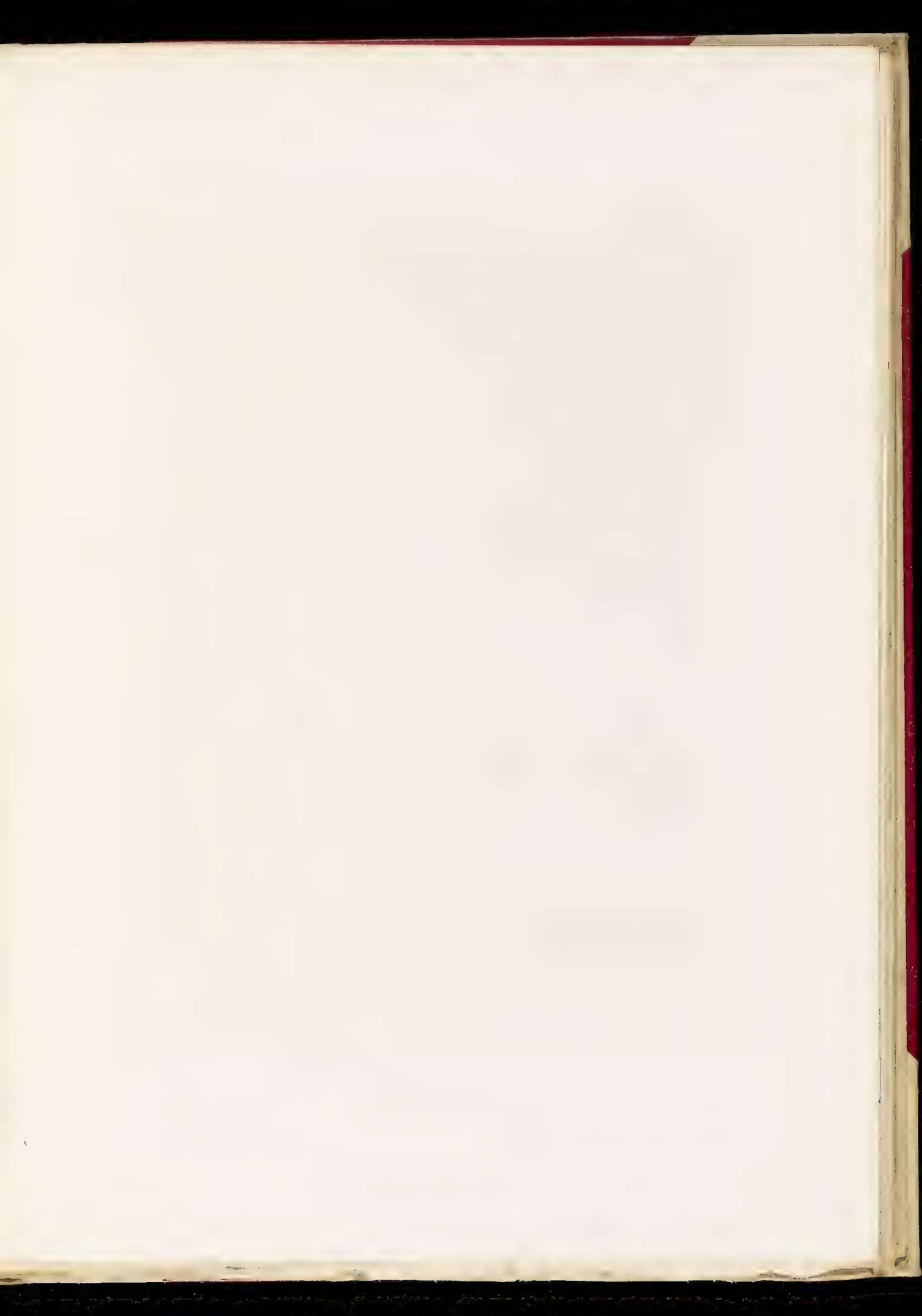
Lord Dysart's companion at Steepphill was his unmarried sister, Lady Frances Tollemache. She died there in December, 1807, at the age of



*Sir Thomas Worsley
painted by Sir G. Kneller*

seventy-one, and was buried at Helmingham. There is a pastel portrait of Lady Frances at Helmingham, probably taken by her mother, Grace Carteret, Countess of Dysart. She is working at a tambour frame, a parrot beside her and a white Spitz dog at her feet. After Lord Dysart's death Steephill was sold, and his thatched cottage was replaced by a castle in the style approved in 1830.

Wilbraham, Earl of Dysart, died at Ham House on the 9th of March, 1821, at the age of eighty-two. He was buried at Helmingham, where his peal of bells is his only memorial. He had survived all his family except his sister Lady Louisa Manners, and in him the male line of the Tollemache family ceased.





*Lady Louisa Murray,
afterwards Countess of Dysart in her own right
painted by Stoppard*

LADY LOUISA TOLLEMACHE, AFTERWARDS LADY
LOUISA MANNERS, COUNTESS OF DYSART IN
HER OWN RIGHT.

THE seven sons and the one grandson of the third Earl of Dysart and Grace Carteret, Countess of Dysart, having all died, the Tollemache family was in 1821 extinct in the male line.

Lord and Lady Dysart had also six daughters, and of these two survived: Lady Louisa, born in 1745, and Lady Jane, born in 1750.

Lady Louisa and Lady Jane Tollemache were both educated at Mrs. Holt's school in South Audley Street, which was considered the best ladies' school in London at that time. Mrs. Delany writes to her sister on the 11th of December, 1755, "Did I tell you that Lady Cowper¹ has *at last* prevailed on Lord Dysart to let Lady Louisa Tollemache go to Mrs. Holt's school near Grosvenor Square, and at breaking-up times she has offered to take care of her?" On the 24th of January, 1756, Mrs. Delany wrote: "I was last Wednesday at Lady Cowper's concert. Lady Louisa Tollemache was there, and is extremely improved in her behaviour, was mighty quiet and composed, and made me melancholy when I considered what a loss she had had." Mrs. Delany here refers to the death of Lady Dysart six months before, when her daughter Lady Louisa was only ten years old. In another letter to Mrs. Dewes, the sister of Mrs. Delany, she says, "Lady Cowper *wonders* you will not put your daughter for two years to Mrs. Holt, and that she would be with her every Sunday and holyday that she was in town, the same as Lady Louisa Tollemache. She commends the school extremely: they take but twenty scholars, and the mistress is a gentlewoman and takes great care of them."²

¹ Georgiana Caroline, Countess Cowper, sister of Grace, Countess of Dysart, and aunt of Lady Louisa Tollemache.

² *Life of Mrs. Delany*, vol. iii., pp. 383, 402, 412.

Shortly before Lady Louisa went to school she was severely bitten by a dog. Lord Dysart entered in his Book of Account on November 27, 1755, "Paid to Robertson Surgeon at Richmond twenty-one Guineas for Surgery & Attendance on Louisa when the Hound Bitt her." Two days later Lord Dysart added, "Nov: 29, 1755. Paid Lady Louisa Tollemache y^e Sum of Twelve Guineas being her Entrance Money at Mrs. Holt's School in South Audley Street."

Lady Louisa remained at school for two years, leaving in November, 1757, when she was twelve years old. Lord Dysart makes a final entry concerning her in his book as follows:

"April 13. 1757. To Mrs. Holt, Mistress of a Boarding School, y^e Sum of Fifty Eight Pounds. in Full of her Bill and all Demands for my Daughter Lady Louisa Tollemache from Nov: 30 1755 to Ditto 1757: a Year being then Due for her Board, £42. o. o. and y^e Rest for her Tuition: Musick-Master: Allowance Money: Books: Shoes: Gloves: Ribbons: &c. &c. And Sundry other Expences."

In 1765, when Lady Louisa Tollemache was twenty, she ran away with Mr. John Manners, of the Grange, Grantham. Mr. Manners was the natural son of Lord William Manners, second son of John, second Duke of Rutland, Gentleman of the Bedchamber to George II. Lord William Manners, who never married, was a constant frequenter of the Sunday card-parties which George II. and Queen Caroline gave at St. James's Palace, and on one occasion he won twelve hundred guineas.¹

Mr. John Manners and Lady Louisa Tollemache went to Scotland and were married there, but they soon returned, and by the wish of Lady Louisa's family they went through a second ceremony of marriage at St. James's, Piccadilly. They had ten children, of whom three died young. Mr. Manners, who was for a time in Parliament, died in September, 1792, and was buried in the family vault of the Dukes of Rutland at Bottesford Church near Belvoir.²

Lady Louisa Manners was a beautiful woman. A full-length portrait of her was painted by Sir Joshua Reynolds in 1779, and exhibited and engraved in the same year. She is represented in a white dress; one hand holds the end of a Persian sash, which is twisted round her waist, the other hand supports her cheek, and her elbow rests on a pedestal. The mezzotint engraving was executed by Valentine Green, and is 23½ inches

¹ *History of St. James's Palace*, by Rev. E. Sheppard.

² *Douglas's Peerage of Scotland*.

long by 15 inches wide: a proof of this was sold at Christie's in 1887 for £102. Hoppner also painted a fine three-quarter length portrait of Lady Louisa Manners. In this picture Lady Louisa is represented in what the artist called "A Peasant or Woodland Dress," that is, a striped bodice cut open in front, a dark cloak thrown back, and a straw hat becomingly tied under the chin. Lady Louisa has raised one bare arm so as to touch with her hand the bunch of ribbons which fasten her bodice, the other arm hangs by her side. This picture was engraved by Charles Turner. The original was the property of Maria, Marchioness of Ailesbury, and after the death of her only son [to whom she had bequeathed it], it was sold for fourteen thousand and fifty pounds. A copy of the picture is at Ham House.

Lady Louisa Manners succeeded her last surviving brother, Wilbraham, Earl of Dysart, in March, 1821, and became Countess of Dysart in her own right. She was then seventy-six, and her husband had been dead for nearly twenty years. Her eldest son became Lord Huntingtower, and her two other sons, John and Charles, with her four surviving daughters, Catherine Sophia, Maria Caroline, Louisa Grace, and Laura, all took the name of Tollemache, or, as the name was spelt by them, Talmash.

Louisa, Countess of Dysart, resided partly at Helmingham and partly at Ham House. Following the example of her brother Wilbraham, she employed Constable to paint pictures for her, and one of these, called "A Dell in Helmingham Park," was exhibited at the Royal Academy in 1830. This picture, having been returned to the artist for some slight alteration, was by mistake sold with Constable's other property after his sudden death in 1837, and it has never yet been traced.

Constable wrote of Ham House in 1834,¹ "I expect always in wandering through the rooms there to meet either King Charles II., or the Duke of Marlborough, or Addison. It has the art of portraiture on its walls from Cornelius Jansen to Sir Joshua Reynolds, including Hoskins and Cooper in miniatures. There is there a truly sublime Cuyp, still and tranquil; the town of Dort is seen with its tower and windmills under the insidious gleam of a faint watery sun, while a horrid rent in the sky almost frightens one, and the lightning descends to the earth over some poor cottages with a glide that is so much like nature that I wish I had seen it before I sent away my 'Salisbury.'"

¹ *Life of John Constable, R.A.*, published 1845, pp. 33, 36, 302. His picture of "Salis-

bury" is in the South Kensington Museum, a sketch for it being in the National Gallery.

Louisa, Countess of Dysart, died at Ham House on the 22nd of September, 1840, at the great age of ninety-six. She was buried at Helmingham, but there is no monument in memory of her.

William, the eldest son of Mr. and Lady Louisa Manners, named after his grandfather, Lord William Manners, was born in 1766. In 1790 he married Catherine Rebecca, the third daughter of Francis Gray of Lehenia, county Cork, of whom there is a pretty portrait representing her with a white veil twisted round her head and shoulders. In 1793, the year after the death of his father, William Manners was created a baronet. He was a violent politician on the Tory side, of which blue was then the universally selected colour. To Sir William Manners' political views may be attributed the extraordinary number of "Blue" publichouse signs in Grantham and the neighbourhood; there are still, besides the usual Blue Lion and Blue Boar, the Blue Man, the Blue Cow, the Blue Pig, the Blue Dog, and others.

In 1802 Sir William Manners bought a number of small tenements at Ilchester (with which place he had no connection whatever) in order to command votes for the two members then returned to Parliament by that town. Sir William's tenants were bribed to vote against the candidate whom he favoured, whereupon he pulled down two hundred and forty houses, and compelled the former occupants to live in a place which he built and called his Barrack. This went on for sixteen years, but in 1818 Sir William's candidates were again defeated, and in his rage he turned the one hundred and sixty persons who were then in his Barrack into the street, and left them without any shelter whatever, although it was the depth of a very severe winter.¹

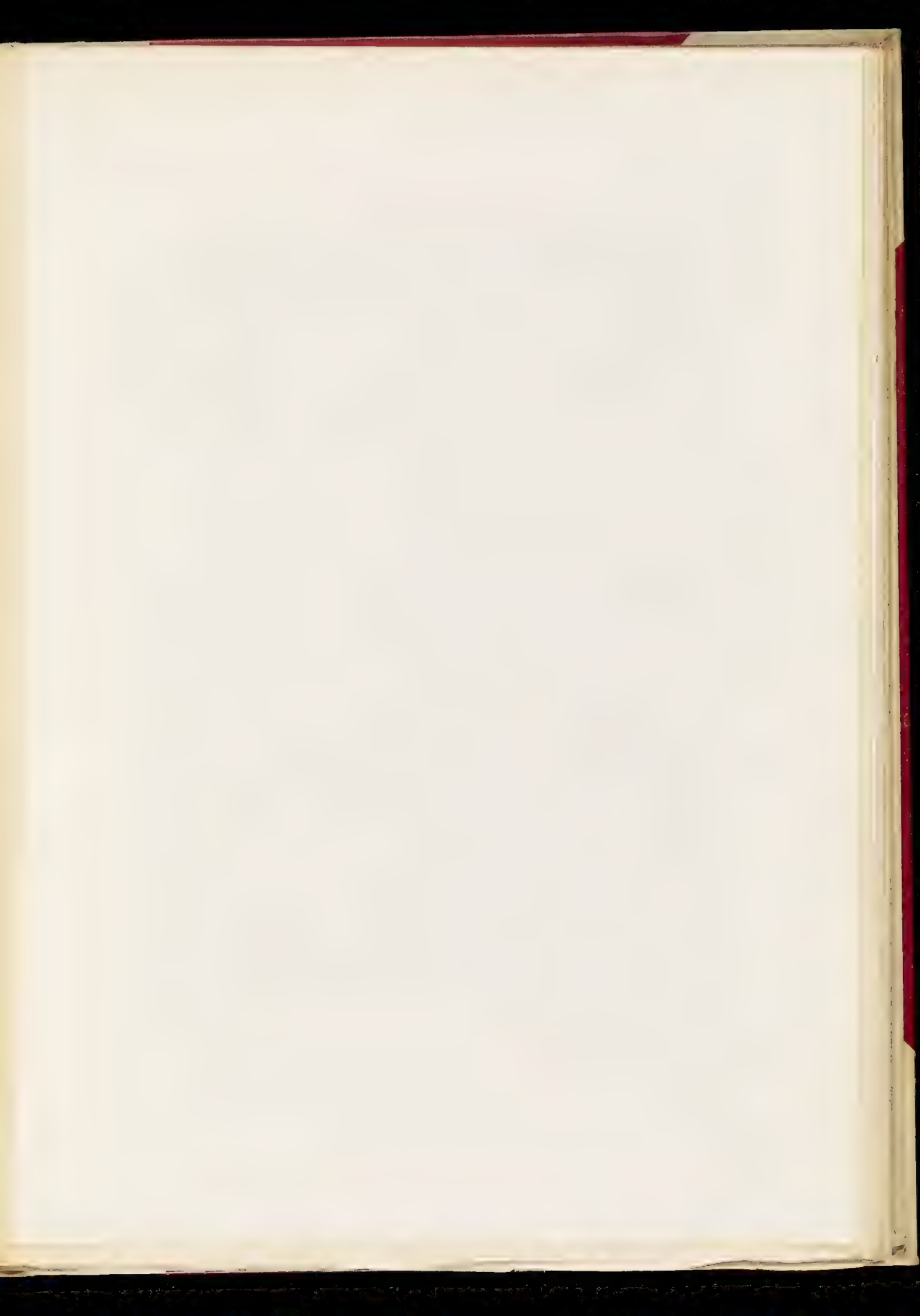
When Sir William Manners became Lord Huntingtower on his mother's succession to the Dysart title in 1821, he bought a residence near Ham House called Petersham Lodge. This house had been erected on the site of one which was burnt down in 1721, and which had contained many of Lord Clarendon's manuscripts, books, and much of his furniture. On the death of Lord Huntingtower in 1833, Petersham Lodge was sold to the Commissioners of Woods and Forests, and the place is now included in Richmond Park. Several large cedars mark the site of Petersham Lodge and of the older house, dating from 1624, which preceded it.

Lord Huntingtower died in March, 1833, during the lifetime of his

¹ *The Lincolnshire Almanack*, 1879.

mother, Louisa, Countess of Dysart (who was then eighty-nine), and his widow survived him until March, 1852. They left twelve children, of whom the eldest son, Lionel, succeeded his grandmother, Louisa, Countess of Dysart, in 1840.

Lionel, eighth Earl of Dysart, married, in 1819, his cousin Maria Elizabeth Toone, daughter of Sweeney Toone of Keston, in Kent. Their only son, William Lionel Felix, Lord Huntingtower, who married his cousin, Katherine Camilla Burke, in 1851, died in the lifetime of his father. On the death of the eighth Earl of Dysart in 1878, at the age of eighty-four, he was succeeded by his grandson, the present Earl of Dysart of Ham House and Buckminster.





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... was born in 1775. He married twice,
Maria Elizabeth, became the wife of Charles, first
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... and his mother
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... at Ham House there are four small water-colour
... in one frame.
... eldest daughter, named Catherine Sophia, married



THE MARBLE HALL.

THE YOUNGER CHILDREN OF LOUISA, COUNTESS OF DYSART.

JOHN TALMASH, the second son of John Manners and Louisa Countess of Dysart, married in 1806 Mary, Dowager Duchess of Roxburghe, widow of the fourth Duke of Roxburghe. John Talmash, who died in 1837, is the original of Dighton's coloured print called "A View in Portman Square."

Charles Manners Talmash, the only one of Louisa Countess of Dysart's ten children to survive her, was born in 1775. He married twice, and one of his children, Maria Elizabeth, became the wife of Charles, first Marquess of Ailesbury. As "Lady A." she was well known in London society till her death in 1893; and her marriage was one of the three weddings which have taken place in the private chapel of Ham House. Charles Manners Talmash lived chiefly at Harrington in Northamptonshire, the old home of the "Stanhope Heiress" who married Sir Lionel Tollemache (the second baronet) of Helmingham, and he died in 1850.

Four of the daughters of Louisa, Countess of Dysart, lived to grow up and marry, but as the three elder sisters died before their mother succeeded to the Dysart title they had not the rank of Earl's daughters. In the "Forest Room" at Ham House there are four small water-colour portraits of these sisters in one frame.

Lady Dysart's eldest daughter, named Catherine Sophia, married in August, 1793, Sir Gilbert Heathcote, Bart., of Normanton Park, near Stamford. Her son was the first Lord Aveland, and her grandson was created Earl of Ancaster. There is a picture at Normanton Park by Cosway of Lady Heathcote which has been engraved; she is represented as Hope, leaning on an anchor.

The second daughter, Maria Caroline, married in September, 1799, Colonel James Duff, a distinguished Peninsular officer, afterwards the fourth Earl of Fife. In 1805, whilst Colonel and Mrs. Duff were spend-

ing the winter in Edinburgh, a mad dog bit three of Colonel Duff's dogs, as well as Mrs. Duff's pet lapdog called Pompey. The three large dogs were at once destroyed, but Mrs. Duff could not be induced to sacrifice Pompey. Eight months afterwards Pompey, when quietly lying on Mrs. Duff's lap, suddenly started up and bit her nose. The wound itself was a mere scratch, but in the course of a few days Mrs. Duff showed symptoms of hydrophobia, and she died in dreadful agony on the 20th of December, 1805. It was believed in Edinburgh that the doctors who attended Mrs. Duff "resorted to the only treatment" for hydrophobia then practised, and that they carried it out by suffocating her between two feather beds.¹ The shocking end of Mrs. Duff naturally caused a great sensation in Edinburgh, for she was very popular, quite young, and very pretty. She was to have been at a ball on the night of her death, and it was thought an aggravation of the tragedy that she had just ordered new liveries and French silk stockings for her footmen in preparation for the winter season in Edinburgh. Mrs. Duff's body was taken to the Tollemache vault in Helmingham Church, but as soon as her husband could complete a mausoleum at his Scotch home it was removed there. She had no children. A small portrait by Cosway of Mrs. Duff has been engraved; she is represented in it as standing upon the globe.

Louisa Grace, the third daughter of Louisa, Countess of Dysart, married in August, 1802, Aubrey de Vere, sixth Duke of St. Albans. Their happy married life was only clouded by the long-unfulfilled desire that they should have a son. In 1815 a son was born to them, but in the August of that year the Duke died, and his widow only survived him for six months. She died on the 19th of February, 1816, three hours after the death of her only child, Aubrey, seventh Duke of St. Albans, who was just ten months old.

Laura, the youngest of Lady Dysart's four daughters, had a strange experience of married life. In June, 1808, she, with the full consent of her family, married John Dalrymple, the only son of General William Dalrymple, and afterwards (in succession to his cousin) the seventh Earl of Stair. This marriage led to a very important trial, involving the validity of a Scotch marriage which John Dalrymple had contracted four years previously. The principal lawyers in Scotland were employed either on one side or the other, and a mass of evidence was collected. The case

¹ *Correspondence of Charles Kirkpatrick Sharpe*, vol. i., p. 256.



BRONZE ELECTROLITE.



SILVER BELLOWS.



ITALIAN INLAID CABINET.

was tried in July, 1811, before Sir William Scott, created Lord Stowell in 1821, the elder brother of Sir John Scott, Lord Chief Justice and first Earl of Eldon. A full report of the case was printed,¹ and it is still referred to as one of the most valuable precedents existing concerning a Scotch marriage. Throughout the trial the chief point urged on John Dalrymple's behalf was that, although he was heir to a Scotch earldom, he was an Englishman by birth, and had only resided in Scotland when on duty with his regiment. He declared also that no one had ever suggested that any religious celebration of the marriage had taken place.

The facts were that John Dalrymple, when nineteen years of age and a cornet in the regiment then known as His Majesty's Dragoon Guards, was quartered in Edinburgh during the spring of 1804. Here he made the acquaintance of Miss Johanna Gordon, a lady considerably older than himself, who was generally known as Miss Jacky Gordon. Her father, Charles Gordon of Cluny and Braid, frequently entertained John Dalrymple and other young officers at his house in Edinburgh, and also at Braid, which place was only a few miles out of the city.

In July, 1804, General Dalrymple, alarmed by the rumours which reached his ears, hastened to Edinburgh and carried off his son. John Dalrymple was glad enough to escape from Miss Jacky, and he willingly agreed to travel on the Continent. He went to Vienna, to Malta, and to other places, remaining abroad for four years. During this period Miss Jacky (who is described by Charles Kirkpatrick Sharpe as a lady who "carried everything with flame and fury"²) wrote continually to General Dalrymple, to his son, and to an intimate friend of theirs, a Mr. Hawkins whom they had consulted in the matter, declaring that she undoubtedly was the wife of John Dalrymple, and claiming to be recognized as such.

In 1806 John Dalrymple wrote to Mr. Hawkins that he was being "constantly tormented with letters from Miss Gordon which he was resolved never to read in future," and he begged his friend "to use all means of intercepting" any further letters which the lady might write either to himself or to his father. Upon this Mr. Hawkins "earnestly besought" Miss Jacky to let the matter rest. She consented so far as General Dalrymple was concerned, but Mr. Hawkins, "owing to her

¹ *Reports of Cases in the Consistory Court of London: judgments of the Right Honble. Sir William Scott*, edited by John Haggard, 1822,

vol. ii., p. 54.

² *Correspondence of Charles Kirkpatrick Sharpe*, vol. i., p. 473.

extreme importunity," felt obliged to forward some of her letters to John Dalrymple.

General Dalrymple died, and in 1808 his son returned to England. The undaunted Miss Jacky lost not a moment in pressing her claim. She now sent to Mr. Hawkins copies of what she called her "Promises of Marriage," and after he had examined these he gave John Dalrymple "the most anxious advice to adhere to the connection he had formed, and by no means to attempt to involve any other female in the misery that *must* attend any new matrimonial connection." Charles Kirkpatrick Sharpe continues: "But in spite of this advice, within a very few days afterwards Mr. Dalrymple marries Miss Laura Manners in the most formal and regular manner."

Miss Jacky immediately took steps to assert her rights, and after many legal delays the trial took place. Miss Jacky had previously conducted her own case in an action which she had brought against a barber in Edinburgh, whom she had accused of cheating her as to the quantity of hair used in a wig he had made for her, and had triumphantly won her cause. Now she again proved a match for the distinguished lawyers who were employed by John Dalrymple. Miss Jacky produced an envelope, the contents of which she had endorsed as "Sacred Promises and Engagements." The envelope contained three papers. The first, endorsed *A Sacred Promise*, was as follows:

"I do hereby promise to marry You as soon as it is in my power: and never to marry another.

"(Signed) J. DALRYMPLE."

"And I promise the same.

"(Signed) J. GORDON."

The second paper was:

"I hereby declare that Johanna Gordon is my Lawfull Wife.

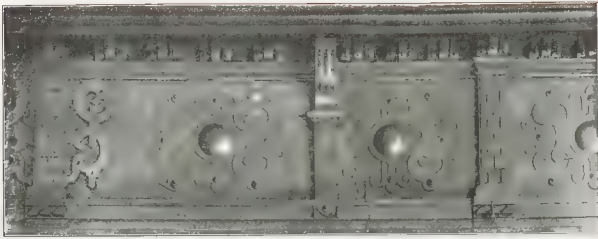
"(Signed) J. DALRYMPLE."

"May 28, 1804.

"And I hereby acknowledge John Dalrymple as my Lawfull Husband.

"J. GORDON."

In the third paper John Dalrymple declares that he will acknowledge Johanna Gordon to be his wife the moment he has it in his power so to



CARVED FRIEZE IN THE YELLOW SATIN ROOM.



OAK CHAIR.



ARM CHAIR COVERED IN GENOA VELVET.



LACQUER WORK CHAIR.

do, and she in turn promises that "nothing but the greatest Necessity, a Necessity which" [here a blank space is left in the paper] "Situation alone can justify," shall ever induce her to declare her marriage. This paper is dated July 11, 1804, and is duly signed by both parties, the lady boldly signing herself as "J. Gordon, now J. Dalrymple."

The date of this last paper coincides with that of General Dalrymple's sudden appearance in Edinburgh.

Besides these formal promises Miss Jacky produced a number of letters she had received from John Dalrymple in which he had addressed her as his "dear wife," and had spoken of himself as her husband "with expressions of the warmest and most devoted passion and of unalterable fidelity to his engagement." In the end she completely triumphed, and the decision of the House of Lords was given in her favour. Sir William Scott in his judgement showed that he was sincerely sorry for Laura Manners, but even he was not bold enough to blame Miss Jacky. He lamented that "an innocent lady had been betrayed into a marriage which conveyed to her neither the character nor the rights of a wife": he grieved for the distress which the sentence he must pronounce might "eventually inflict upon one (or perhaps more) individuals," but he declared that he could not "upon any evidence which had been produced think the conduct of Miss Gordon chargeable either legally or morally with having contributed to so disastrous a result." The long and elaborate judgement concluded with the words: "The Court pronounces that Miss Gordon is the legal wife of John Dalrymple: and that he in obedience to the law is bound to receive her home in that character: and to treat her with conjugal affection: And to certify to this Court that he has so done by the first Session of next Term."

Laura Manners had fully believed herself to be the wife of John Dalrymple, and had described herself in the legal documents connected with the case as "Laura Dalrymple, wife of John Dalrymple." After the delivery of the judgement she appealed against it more than once, but always in vain. At last, when ten years had elapsed since the Scotch marriage, Sir William Scott's judgement was finally confirmed by the House of Lords on the 19th of January, 1814. Laura Manners returned to her mother at Ham House, and resided with her till her death in 1834. When in 1821 Lady Louisa Manners became Countess of Dysart in her own right, her daughter Laura took the name of Tollemache, and was

known as Lady Laura Talmash—a mode of spelling the name which was adopted by most of Lady Dysart's children.

John Dalrymple succeeded to his property in 1821 and became the seventh Earl of Stair. He was by that time freed from Miss Jacky, as the Lords of Session had broken his contract of marriage with her in June, 1820. As Earl of Stair he frequently visited at Ham House, and he tried hard to induce Laura Tollemache to marry him. She never would listen to him, and at last Lord Stair went to live in Paris. There he fell into miserable health, and in March, 1840, he died at the age of fifty-five, "having been for eleven years confined to his bed, speechless and almost unconscious."¹

¹ *Annual Register*, vol. lxxxii., p. 156.





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THE LONG GALLERY.

LADY JANE TOLLEMACHE, AFTERWARDS LADY JANE HALLIDAY.

LADY JANE TOLLEMACHE, the youngest daughter of the third Earl of Dysart, was born in 1750, five years after her sister Louisa. She appears to have been a favourite with her father, for when she was six years old he notes in his "Book of Account" that he had bought a present for her: "April 3, 1750. To a small enamel'd Box sett in Pinchbeck¹ for my Daughter Jane, three shillings and sixpence."

As has already been said, Lady Jane Tollemache was educated at Mrs. Holt's school in London. On her return home she wrote to her brother Wilbraham, who was staying with Mr. Tomkinson at Dorfold in Cheshire, that their sailor brother William had sent home a jar of olives from Cadiz. And on the 24th of August, 1770, she wrote to her brother from Ham House, saying, "The week after I came here we din'd at Mr. Walpole's: he has made his place" [Strawberry Hill] "vastly pretty, and built a gallery to his house."

Later in the same year, and seven months after her father's death, Lady Jane, who was then twenty, ran away with Captain John Delap Halliday of Castlemains, Kirkcudbrightshire.

Mrs. Harris, mother of the first Earl of Malmesbury, mentions this elopement in a letter to her son. She wrote from Salisbury on the 31st of October, 1770:² "Lady Jane Tollemache, daughter to Lord Dysart, is gone to Scotland with a Captain Halliday of the light horse; his father is a man of fortune. The Captain was just going to be married to Miss Byron, the coach and clothes were bought, but he saw Lady Jane twice at the Richmond Assembly, was captivated, and wrote a letter to Miss

¹ Pinchbeck, called by the name of its inventor, was a mixture of copper and zinc which looked like gold.

² *Letters of the first Earl of Malmesbury, his Family, and Friends*, vol. i., p. 206.

Byron to inform her he had changed his mind and had set out for Scotland."

The elopement took place on the 23rd of October, and early in November Captain Halliday wrote from Bath to Lady Jane's brother, Mr. Wilbraham Tollemache.

" Bath, November 9, 1770.

" Sir,

" It is with the utmost concern I reflect upon the uneasiness I have occasion'd in your Family by the very imprudent method I took to procure my future happiness. I cannot enough apologize for having omitted acquainting you sooner with the Liberty I have taken in marrying your Sister Lady Jane Tollemache,—an Honor I shall endeavour to merit thro' the whole tenor of my future Conduct.

" My Father being at Bath made it necessary for us to wait on him here, but I propose staying a very short time as it is by no means a place proper for a Person in Lady Jane's Situation; nor can she enjoy any Comfort while under the Displeasure of her Relations.

" Lady Jane has received your Letter, and intends answering it very soon. At present, her extreme Affliction can better be *conceiv'd* than *express'd*: Words are much too weak to paint our mutual Feelings in this *Melancholy Situation*.

" My ev'ry Happiness is centred in *hers*, and the sole Object of my Wishes will be to render her perfectly so. And if by her constant Study to *deserve* Forgiveness she is fortunate enough to *obtain* it we shall then be supremely blest above every other Consideration.

" I am Sir

" Your most ob^t and most h^{ble} Servant

" J. DELAP HALLIDAY."

The second letter was written by Captain Halliday a month later. The Lord Shelburne of whom he speaks, and who was afterwards created Marquess of Lansdowne, was related to Lady Jane Tollemache, as he had married in 1765 Lady Sophia Carteret, the daughter of Lady Jane's grandfather by his second marriage. The letter is again addressed to Lady Jane's brother Wilbraham.

" Bath.

" 11th December 1770.

" Sir,

" My Father has informed me of your kind Endeavours together



*The Marchioness of Winchester,
painted by Vandyck*

with Lord Shelburne's towards reconciling and bringing to the most amicable issue everything between Commodore Byron's Family¹ and myself. I am very sorry to have occasion'd you or his Lordship the least Trouble, and cannot omit paying my Acknowledgments (due to both) for your obliging Interposition in this Affair.

"I confess I have not the least Sense of the *Injury* so grievously complain'd of, but rather esteem it in a different Light, for what could have been more *injurious* than to have enter'd into this most Solemn of all Contracts with *one* Lady whilst the *Other* had Sole Possession of my Heart?

"Whilst I continued to love Miss Byron my Behaviour was *Irreproachable*. Why then has it been less so because when that Love *ceas'd* (which unaccountable Effect I can impute to Nothing but the Caprice of the human Heart), I had the *Resolution* to *declare* it?

"Miss Byron has more than Once agreed with me (nay, I think all the World will coincide), that when the Heart shall be alienated from one Object to *Another* it would be both *ungenerous* and *inhuman* not to declare it.

"However,—I might have judg'd wrong; tho' (if I did) I must ever reflect on the clear Conscience of my own Intentions.

"I know there are People malicious and wicked enough to blacken any Character. Mine has not escaped Censure, and I doubt not that I also have many kind Friends of that Die.

"But, as I never meant an Injury of this sort to Mr. Byron's Family or any Other, if I *have* err'd 'twill be my chief glory to confess my error. I am willing therefore to submit this Affair to any *Man of Honor* and of *more Experience* than myself.

"And as you and my Lord Shelburne are kind eno' to undertake this Decision I very readily comply with your Arbitration, and would willingly do everything consistent with the *Man of Honor*—from which Character no man would, or can wish to, depart.

"I am, Sir,

"Your most Ob^t and most H^{ble} Serv^t,

"J. DELAF HALLIDAY."

Captain Halliday was only just of age when he ran away with Lady

¹ Commodore Byron was the father of Miss Byron, to whom Captain Halliday had been engaged. Commodore John Byron was a brother

of the sixth Lord Byron. He was in the Royal Navy, and married a Jamaica heiress, Miss Dallas, by whom he had several daughters.

Jane Tollemache in 1770, and he remained in the Army till he had attained the rank of Major.

In 1779 Lady Jane's portrait was painted by Sir Joshua Reynolds, who in the same year painted the portrait of her sister, Lady Louisa Manners. Lady Jane's portrait is by far the most striking of the two. It is a whole length, and Lady Jane is represented walking in a high wind, her hair and dress flowing about her. Her left arm is extended, her right hand holds her gown, which is of white and amber, and she has a bandeau of pearls round her head. The picture was engraved by Valentine Green in 1779.

Captain Halliday had relatives named Delap, residing in the West Indies, and he eventually inherited their property in the island of Antigua. On his marriage he bought a small place called The Leasowes in Worcestershire, near Halesowen. The place had belonged to Shenstone, a poet who is now almost forgotten. Shenstone's father had been a yeoman residing on his own property, but the foolish poet on inheriting the place made so many expensive alterations there that he reduced himself to penury. Shenstone unfortunately died before Dr. Johnson visited The Leasowes in 1774, and never received the tribute of admiration which that critical traveller bestowed on his place. Dr. Johnson wrote¹: "Shenstone began to point his prospects, to diversify his surfaces, to entangle his walks, and to wind his waters: which he did with such judgment and such fancy as made his little Domain the envy of the great and the admiration of the skilful; a place to be visited by travellers and copied by designers. The pleasure of Shenstone was all in his eye, he valued what he valued merely for its looks. Nothing raised his indignation more than to be asked if there were any fish in his waters. There were in one spot fourteen waterfalls in a very short line."

Major and Lady Jane Halliday spent many years at The Leasowes, devoting themselves to the care of their four children. Major Halliday died there in 1794, and he was buried at Halesowen. His widow and children erected an elaborate monument to his memory, which was executed by the Royal Academician Thomas Banks, and placed in Halesowen church. The monument was so much admired at the time that a description of it appeared in the *Gentleman's Magazine*.² An extract from this description will be of interest as showing the taste of the time:

¹ *Johnson's Life*, vol. v., p. 457; *Johnson's Works*, vol. viii., p. 409.

² *Gentleman's Magazine*, July, 1803, vol. lxxiii., Part 2, p. 614.



THE CHINA CLOSET.
SHOWING THE DUCHESS OF LAUDERDALE'S WALKING STICKS.

Jane Tollemach.

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"The lower part of the monument has the appearance of a tomb, to which the vestry-door seems the entrance. . . ." Upon this simulated tomb the figure of Major Halliday is extended, supported on one side by Benevolence in the act of clothing a naked orphan, and upon the other by "a kneeling figure with a dog, representing Fidelity paying her devoirs at the tomb. The Major is dressed in that Cloathing which represents him as having put off Mortality, yet he sympathizes with and feels this attention which is paid to his Memory."

Underneath are the following lines:

"His Mind was enlightened by Study.

"His Heart was benevolent.

"His Friendships were sincere.

"And

"His Generosity always afforded

"Protection to the Unfortunate

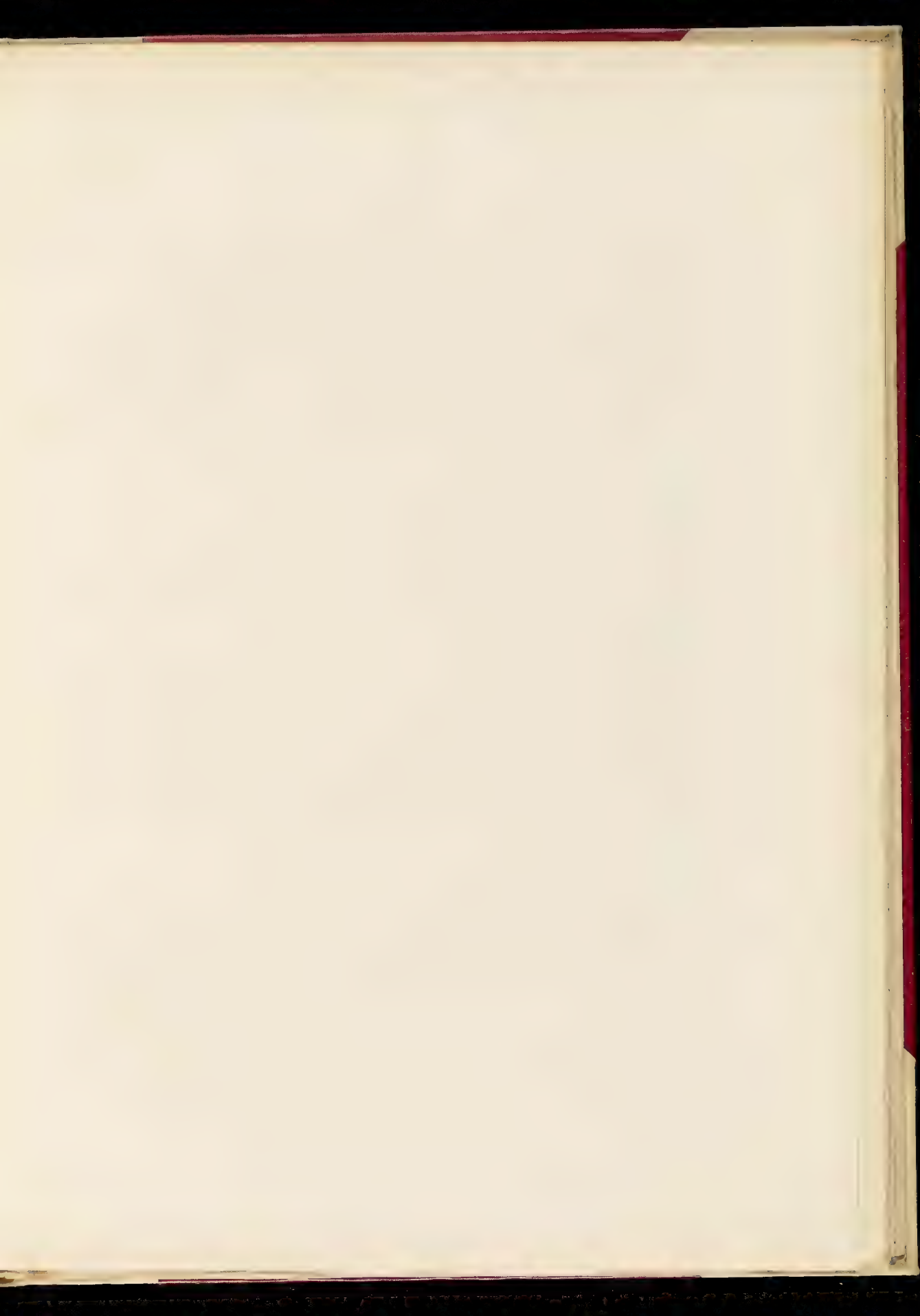
"And

"Relief to the Needy."

"With native Genius blest, and lib'ral Mind,
A Zeal for Learning, and a Taste refin'd;
Of Manners mild, and a benignant Heart
That in each Friend's Affliction shared a Part.
For social Worth by all he liv'd approv'd,
And died regretted, honour'd, and belov'd.

"What tho' no more, Alas! allow'd to rove
With learned Ease thro' Shenstone's classic Grove,
—Tho' spar'd no longer to protect that Ground
Which the lov'd Poet's Genius hovers round:
—Tho' thy fine form by a too early doom
Be left to moulder in this votive tomb,
—Th' unfetter'd Spirit sooner wings her way
To higher Joys in Scenes of Endless Day."

Lady Jane Halliday survived her husband for eight years. In March, 1802, she contracted an ill-advised second marriage much against the wishes of all her relations, and on the 28th of August, 1802, she died after a very short illness at the age of fifty-two.





Arthur Wolsley, of

two, Sir William Wolsley, met his
ag drowned in his own carriage.
of family, 1717, in the *Baronetage*.¹
to drowned in his chariot

ened as he



THE FIREPLACE IN THE NORTH DRAWING ROOM.

THE CHILDREN OF MAJOR HALLIDAY AND LADY JANE HALLIDAY

MAJOR and Lady Jane Halliday had four children, one daughter and three sons.

Their daughter was named Charlotte Elizabeth. In 1793 she married Henry Wolseley, the third son of Sir William Wolseley, of Wolseley in Staffordshire. Henry Wolseley's father had succeeded his two uncles in the baronetcy and in the Wolseley property, as both died unmarried. The younger of the two, Sir William Wolseley, met his death by a curious accident, being drowned in his own carriage.

The account of this strange fatality is given in *Collins' Baronetage*.¹ "Sir William Wolseley, Bart., was unfortunately drowned in his chariot (and his four mares) returning home from Litchfield, July 8, 1728, between seven and eight o'clock in the evening, passing a little brook in a village called Long in the high road. This accident happened by the sudden breaking down of a mill-dam at a small distance, occasioned by a violent thunder-shower, which brought down such a vast body of water the very instant the chariot was passing the brook, that sunk it. The coachman was carried down the stream by the torrent into an orchard a hundred yards from the place, and saved himself by getting into the upper boughs of an apple-tree." Sir William, who was sixty-nine, was drowned as he sat in the carriage, and the four horses were swept down the stream and drowned also.

The eldest son of Major and Lady Jane Halliday was a distinguished naval officer; the second son, William, died in 1806; and the third son, Francis, was a Commander in the Royal Navy.

The eldest son, John Richard Delap Halliday, was born in 1772. He entered the Royal Navy, and in 1810 he was in command of the *Repulse*, a vessel of 1,706 tons, and carrying seventy-four guns.

¹ Vol. ii., ed. 1741.

On the 31st of August, 1810, when off Toulon, Captain Halliday saved the British brig *Philomel*, of eighteen guns, from a French squadron which was in pursuit of her. The British fleet was out of sight, and the *Philomel* was hotly pursued by eight French sail of the line and four frigates. One British ship, the *Alceste*, was in sight, but nine miles off.

Captain Halliday placed the *Repulse* between the *Philomel* and the enemy, and then opened so heavy and well-directed a fire upon the three foremost French frigates, the *Pomone*, the *Penelope*, and the *Adrienne*, that in a quarter of an hour they abandoned the chase and returned to their station. Captain Guion, the Commander of the *Philomel*, believing the capture of his vessel to be inevitable, had directed his servant to lay out his full-dress uniform in his cabin, that he might be ready to go on board the French admiral's ship and deliver up his sword. But instead of this humiliation he signalled to Captain Halliday:

"Well done, *Repulse*! Repulsed enemy! Saved me nobly!"

The admiral of the station, Sir Charles Cotton, wrote the following letter to Captain Halliday:

"San Josef, off Toulon.

"2nd of September, 1810.

"SIR,

"Captain Guion has delivered to me your letter of yesterday's date, and in return thereto I am to express my Admiration of the gallant and determined measure you adopted on the 31st ult^o and which had the effect of preserving the *Philomel*, and probably the *Alceste*, from falling into the Enemy's Hands.

"I request your Acceptance of my warmest Thanks for your Conduct on this occasion.

"I am, Sir,

"Your most obedient humble Servant,

"C. COTTON.

"To Captain Halliday, *Repulse*."

Captain Guion presented to Captain Halliday an original drawing of this action, in which two capes on the French coast, Cap Cessette and Cap Cecc are shown.

Captain Halliday had another eventful experience on board the *Repulse*. On the 13th of April, 1810, a few months before the action with the French vessels, the *Repulse* was struck by lightning when she was forty-three miles off San Sebastian, on the north coast of Spain.

A midshipman on board the *Repulse* (afterwards Rear-Admiral



CHINESE LANDSCAPE

On the 28th of August 1811
saved the British brig *Zebra*
which was in pursuit of the

frigates. One British ship, the *Albatross*

Captain Hilday placed the *Zebra*
enemy, and then opened so heavy and ex-
tensive a fire on the frigates, the *Pomone*,
that they were obliged to leave her and
sailed on board the *Commodore*

"I am, Sir,

of this action, in which two of

of our frigates had an



Kirby)¹ gave the following account of the terrible storm of thunder and lightning in the course of which the ship was struck:

"The first flash came in on the starboard gangway. I was walking directly towards it at the time. I saw the cloud open, and the flash; it stopped me and gave me a shock. I looked round and saw it had knocked down Captain Halliday, also the first lieutenant, the officer of the watch, and the men on the starboard side of the deck, as well as the men at the wheel. I stepped forward to help Captain Halliday, who was in the act of getting up. When I held out my hand to assist him he waved me off, and said, 'Pipe the washed linen down' (the wet linen was hanging in the rigging at the time). I repeated the order to the boatswain's mate, and walked back to the position I had previously occupied, opposite the binnacle. At this moment a second flash followed the first, more severe, which struck down the captain and all the officers on the starboard side, the quarter-master, and the man at the wheel. Several men who were in the rigging taking down the wet linen were struck down; some of them fell into the water, others on deck. The clothes of those who fell on deck were in flames, which appeared to originate from the inside of their clothing. The mainmast was severely injured, while the maintop-mast and its top-gallant mast were sprung into laths by the shock. I observed smoke issuing from the mainmast on the port side, opposite to the quarter whence the shock came. After giving directions to look after those who had fallen overboard and upon deck, I turned about, awaiting further orders, and finding that all the officers on deck were stunned I then gave the order to beat to quarters, a course in which I considered myself justified, as the men were then in flames and smoke was issuing from the mast, a situation which warranted me in considering the ship to be on fire. The drum beat to quarters, and by this time all had got up and I went to quarters with the rest. Eight men were killed by the flash or burnt to death: some of them lingered a few days in great agony. About fourteen were wounded. I can best compare the sensation of the shock to a heavy blow with an oar or similar heavy instrument inflicted across the shins so as to take the sufferer off his legs."

Captain Halliday served in the North Sea, at St. Helena, and in the West Indies until 1815. Four years later he became Rear-Admiral of the Red. His last ship was *Le Tigre*, carrying eighty guns.

¹ After Admiral Kirby had retired from the service he dictated this account to one of his sons, the Bursar of Winchester College.

In 1797 Captain Halliday married Lady Elizabeth Stratford, the eldest of the three daughters of Elizabeth, Countess of Aldborough.

Elizabeth Countess of Aldborough¹ was the grand-daughter of Lord Archibald Hamilton, and the niece of Sir William Hamilton, ambassador and antiquarian, whose beautiful wife has been immortalized by the genius of Romney and the love of Nelson.

As the wife of John Stratford, third Earl of Aldborough, she held a conspicuous place in the society of Dublin, London, and Paris.

She owed her position and popularity not so much to her good looks, though in youth she must have been beautiful, as to her sparkling wit, genial manner, and kindness of heart, which qualities she retained unimpaired through a life of over ninety years.

Hayward, a keen and candid critic, has classed Lady Aldborough with Sydney Smith and Luttrell as one of the chief wits of her time, but her wit had this peculiarity, it was never ill-natured: it excited many a laugh, but it never inflicted a wound.

In conversation with intimate friends if an amusing thought came naturally into her mind she could not refrain from expressing it, sometimes, perhaps, in language that was unconventional and even unrefined, and this gave rise to her being credited with many indelicate stories which were none of hers.

Lady Aldborough has been termed eccentric, but the word is misapplied except in her being keen-witted and kind to an unusual degree, and in living much longer than is common. Her dress was perhaps peculiar, for whilst most old ladies were attired in silk and velvet, she was usually dressed in plain white muslin fastened close round the throat by a jewel, and at her wrists the frilled ruffles of her sleeves were secured by a narrow piece of velvet. Nothing could be more simple, or, truth to say, more becoming to a venerable lady.

It was in Dublin that Lady Aldborough first met the Duke of Wellington, but under circumstances that certainly gave no promise of the long and close friendship which was afterwards to unite them. A young man had been appointed aide-de-camp to Lord Westmoreland, the Lord-Lieutenant, and soon after his arrival in Dublin he was introduced to Lady Aldborough. The young man was Arthur Wellesley, and, wishing to show him some civility, she offered him a seat in her carriage on the occasion of a fête some miles out of Dublin. She found him a

¹ From a short notice of Lady Aldborough, by W. A. Tollemache, privately printed.

silent, dull young man, "putting nothing into the pool," as she expressed it, and she decided to give him the slip coming back. Accordingly she gave the vacant place to a much more lively companion, Colonel Cradock ("le beau Caradoc," afterwards Lord Howden), with whom the party drove away. Meantime young Wellesley waited in vain to be picked up, until all the carriages were gone, and his only means of getting back to Dublin was to take a seat in the van occupied by the band. Many years afterwards Lady Aldborough reminded the great Duke of this occurrence, saying, "I little thought when I left you to find your way back with the fiddlers that you were going to play first fiddle yourself."

Lady Aldborough was very fond of Paris, where a great part of her life was passed. On one occasion she went there for six weeks, and stayed for sixteen years. She was there during the "Hundred Days" of Napoleon's second reign with her grand-daughters the late Lady Cardigan and Lady George Lennox, then both unmarried.¹ Remembering the fate of *détenus* in 1803, on the rupture of the Peace of Amiens, the English were all in full flight from Paris, and the Emperor sent one of his aides-de-camp, General Lefevre Desmouettes, whom Lady Aldborough had known and assisted when in England, to assure her of her perfect freedom and safety. She, however, passed into Switzerland before Waterloo.

She was again travelling on the Continent after the Revolution of July. Those were the days of the passport system, when "we all had on landing to undergo our *signalement*, and were always described as having the *figure ovale* and the *bouche moyenne*, and as a further measure of security, and to facilitate capture in case of suspicious conduct, our age had to be recorded." It happened that in her original passport Lady Aldborough had stated that she was twenty-five, and she positively refused throughout her long career of travelling to modify this statement. Accordingly, when about seventy, she presented her passport to the French official, we cannot wonder that he looked at her with some surprise, and exclaimed, "Mais, Madame, je crois que vous devez avoir plus que vingt-cinq ans." "Monsieur," she replied, "je crois que vous êtes le premier Français qui ait jamais douté de ce qu'une dame lui dit au sujet de son âge." The abashed official bowed and retired.

Very late in life she once more visited Paris, and was warmly received by Louis Philippe. The King had lately had one of his escapes

¹ Elizabeth Tollemache married the eighth Earl of Cardigan. Louisa Rodney married Lord

George Lennox, second son of the fourth Duke of Richmond.

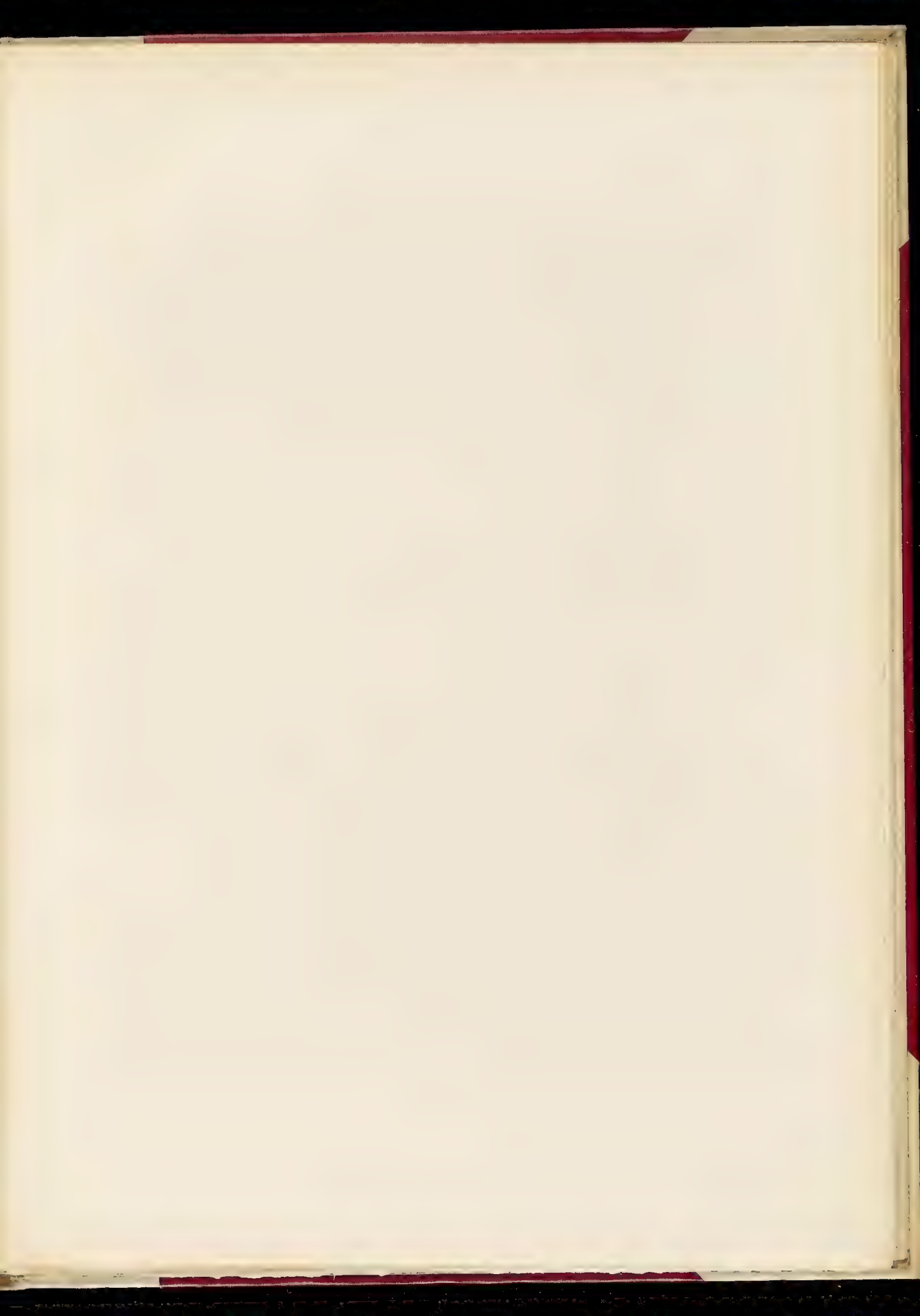
from the hand of an assassin, and was soon afterwards attacked with dropsical symptoms of a serious nature. These, however, completely passed away, and to relieve the public anxiety, and prove his convalescence, the King held a reception at the Tuileries. When, in making the circle, he came to Lady Aldborough, she said, "I congratulate Your Majesty on being water-proof as well as fire-proof (*à l'épreuve du feu et de l'eau*)."¹ It is said that she gave him a little tap with her fan to make her meaning quite clear. Louis Philippe was so much amused that he led her up to the Queen and made her repeat her pleasantry.

Lady Aldborough passed her last days in Paris, a city she preferred to all others. Her wonderful vitality and mental vigour lasted till the end, so that at the age of ninety, when life is usually a mere joyless, aimless existence, she was able to derive pleasure in the society of friends, and to impart pleasure to those about her. She died at her home in the Place Vendôme in 1845, after a few days' illness. A grandson¹ and his wife, of whom she was fond, were with her.

Captain, afterwards Admiral, Halliday, and Lady Elizabeth Halliday, had a numerous family. Their second son, Wilbraham, was the father of the compiler of this history of the Tollemache family. In 1821, on the death of Wilbraham, Earl of Dysart, Admiral Halliday succeeded to the share of the Tollemache property which devolved on the heir of his mother, Lady Jane Halliday, the younger sister of Wilbraham, Earl of Dysart. Lady Jane had died in 1802, and in 1821 Admiral Halliday and his children took the name of Tollemache.

Admiral Tollemache spent much of his time on his property in Cheshire, and in 1833 he unsuccessfully contested the Northern Division of the county as a Liberal, the number of registered electors being then only 5,105. Admiral Tollemache died in July, 1837, and was buried at Helmingham. His widow, Lady Elizabeth Tollemache, survived him for many years, and died in May, 1861.

¹ The writer of this Notice.





what period the Duke of Lauderdale's library was
House and Helmingham; the arrangement may
and, thirdly, that the Duke himself added to

the most celebrated
is *The Lindisfarne Gospels*, which dates
from A.D. 871 to 901
is of Alfred's time was the establishment

of the *Anglo-Saxon*

the *Anglo-Saxon*



THE LIBRARY.

THE BOOKS AND MANUSCRIPTS OF THE DUKE OF LAUDERDALE

THE books at Ham House, as well as the books and manuscripts at Helmingham, were all collected by John, Duke of Lauderdale, the second husband of Elizabeth, Countess of Dysart.

Cruel, rapacious, and self-seeking as the Duke of Lauderdale was, he was acknowledged to be a fine scholar, and he encouraged learning in others. His private chaplain from 1677 until his death in 1682, was Dr. George Hickes. The Duke appreciated Hickes' literary taste, and he seems to have employed him to collect the treasures in the way of books and manuscripts which are preserved in his library.

It is not known at what period the Duke of Lauderdale's library was divided between Ham House and Helmingham: the arrangement may have been made by Lionel, third Earl of Dysart, who himself added to the collection, and who was, in his day, looked on as a bibliomaniac.

When the division of the Duke of Lauderdale's library was made, the valuable manuscripts seem to have been sent to Helmingham. These manuscripts were examined in 1869 by Mr. Horwood on behalf of the Historical Manuscripts Commission, and are described by him in the Appendix to the Report of the Commission (vol. i., p. 60). The library at Helmingham is particularly rich in manuscripts. The most celebrated among them is that known as *The Lauderdale Manuscript*, which dates from the reign of King Alfred, A.D. 871 to 901.

One of the main objects of Alfred's wise rule was the establishment of a national literature in England; and he therefore caused translations to be made of several of the Latin treatises then studied by the learned men of Italy, France, Spain, and England itself. Among the treatises selected by Alfred was a summary of general history so far as it could then be known, and this treatise, translated into Anglo-Saxon (or Old English, as the language is more properly named), forms the splendid *Lauderdale Manuscript*.

The original treatise was written by Paulus Orosius, a Spanish

presbyter or priest of the fifth century and one of the companions of Augustine, the bishop of Hippo in North Africa. Augustine, who was the greatest of the Latin Fathers, died in 430, a century and a half before another Augustine became the Apostle of the English.

Augustine advised his disciple Orosius to write the *Compendium of General History*, and Orosius when it was finished dedicated his treatise to his master, who was then engaged on his own work, *The City of God*.

Orosius called his treatise *Hormisda* (a title which has always been obscure), and he completed it in the year 416. Mr. Earle, Professor of Anglo-Saxon at Oxford, said of this treatise, "It became the representative book in General History throughout the Western world, and by Alfred's time it had long been the only book of the kind that was generally known. The treatise opens with a preliminary sketch of geography, and then the history begins with Ninus and the Assyrian Empire, from which it is brought down to the year of writing, A.D. 416."¹

The *Lauderdale Manuscript* is written on vellum, and is the work of more than one transcriber; on the fly-leaf are drawings of the emblems of the Four Evangelists, together with sixteen Runic characters and their meanings. The book is bound in white vellum stretched over wood, and it is fastened by two little leather straps with curious clasps.

Professor Earle satisfied himself that the *Lauderdale Manuscript* at Helmingham really is a genuine relic of the time of Alfred, and he believed that the other copy of the treatise of Orosius (preserved in the British Museum, and called *The Cotton Manuscript*) was, as he said, "the copy of a copy that was copied from the Lauderdale."

Dr. George Hickes, librarian to the Duke of Lauderdale, is described by Professor Earle as "a capacious and learned scholar." In 1688 he published a catalogue of the Duke's books, among which he notes "the Orosii Historia, an Anglo-Saxon book, now in the Lauderdale Library, formerly belonging to John Dee." This John Dee was attached to the household of Queen Elizabeth in the capacity partly of physician and partly of astrologer, and he collected a number of the manuscripts which had been scattered at the dissolution of the monasteries. In Dee's later life he fell into extreme poverty, and was forced to sell most of his treasured manuscripts. The *Lauderdale Manuscript* then passed from his hands to the library of the Earl of Lauderdale at Hatton, near Edinburgh, where

¹ Notes by John Earle, Professor of Anglo-Saxon. Quoted by Archdeacon Groome. *Ipswich Journal*, 1877.

it remained until inherited by the Duke of Lauderdale. A version of the Anglo-Saxon text was published by Daines Barrington in 1773, and in 1858 Dr. Bosworth edited a good deal of the original manuscript, giving a translation and explanatory notes.

Another manuscript at Helmingham, described by Mr. Horwood as "superb," is known as *The Trevisa Manuscript*. This also is a translation and was completed in 1398. The original work, according to Archdeacon Groome, was written in Latin about the year 1360 by an English Franciscan monk named Bartholomew de Glanville, a relative of the then Earl of Suffolk. This treatise became the encyclopaedia of the time, and its title was *De Proprietatibus Rerum, or, Concerning the Properties of Things*. Archdeacon Groome, who was familiar with the Helmingham library, says of this manuscript: "It is a compilation of the opinions and of the science of the day on all and everything. It is very long, and divided into nineteen books, the first of which treats of God; the second of angels (good and bad); the third of the rational soul; the fourth of bodily substance; and the remainder of all other created things." But the interest of the *Trevisa Manuscript* now consists in its being "a very mine" of rare old English words and technical terms connected with husbandry, plants, and animals. One of these curious words is *Rettery*, a term still used in Suffolk for the place in which flax is dressed.

The translator of the *Trevisa Manuscript* was a Cornishman named John Trevisa. He was Fellow of Queen's College, Oxford, where his name appears in the Bursar's lists for 1347 and for several subsequent years as John de Trevysa. Wyclif was a Fellow of Queen's at the same time, and he and Trevisa were devoted friends. Later Trevisa became vicar of Berkeley in Gloucestershire and chaplain to Thomas, fifth Lord Berkeley, being at the same time one of the canons of the collegiate church of Westbury in Wiltshire. Trevisa concludes his translation by saying he had undertaken the work "by command of Lord Thomas of Berkeley."

There is a copy of the *Trevisa Manuscript* at the British Museum, and another copy is in the University Library at Cambridge, but neither of these is so fine as the Helmingham copy. This is a large parchment folio, beautifully written, with illuminated letters rich with gold and colour, and there are marginal borders and ornaments on every page. The colours are still perfectly fresh, and the gold as bright as when the manuscript was first completed.

The *Trevisa Manuscript* was among the books printed by Wynkyn

de Worde, the successor of Caxton. It was printed a second time by John Berthelet in 1537, and again, in an abridged form, by Batman or Bateman, some fifty years later. Archdeacon Groome considered that there was much of great interest in the changes of letters, words and inflexions found in these printed editions as compared with the original copy of the *Trevisa Manuscript*.

Another of the Helmingham manuscripts is beautifully illuminated. This is in two parts, written on parchment, and the date is about 1340. The first part contains *The Pricke of Conscience*, by a writer named Ham-pole, rendered into English verse; and the second part is a very curious translation from the French, called *The Lapidary, or, Book of Stones*.

A volume filled with small sheets of parchment contains *A Treatise on Maumetrie* (or mummary), of the year 1400, and another small manuscript book of about the same date is filled with short sermons in the style of those delivered by Wyclif's band of poor priests or travelling evangelists.

There are many other manuscripts in the Helmingham Library. Among them is the only copy known of *Sir Gennerides*, a long romance in English verse, of the fifteenth century, written on parchment; manuscripts of the Statutes of English Law to the end of the reign of Edward I.; and others, written in French, extending to the middle of Henry VI.'s reign; also several parchment rolls of the fifteenth century. Besides these there are several manuscripts containing portions of the Bible, all of which are described by Mr. Horwood as "splendid." One of them, containing the Gospels and the Epistles, was written in the fourteenth century, and is full of beautiful illuminated letters. There are six or seven volumes of the Fathers (dating from the eleventh and twelfth centuries) which came from the suppressed monastery of St. Osyth on the north-east coast of Essex, and a small book filled with tracts of the fifteenth century bears the motto, *Manners Makyth Man*, of Winchester College. There are "Brut" (*i.e.*, British) Chronicles of the fourteenth century, and abridgements taken from Godfrey of Monmouth's *Chronicle of England*, written in 1128. And besides these early treasures there is at Helmingham a vast quantity of later manuscripts, amongst which is a play written in the middle of the seventeenth century by one John Pallin. This writer describes himself as Chancellor of the Church at Lincoln, and he dedicates his play in a long complimentary poem to Lady Tallmash, Countess of Dysart, the lady who afterwards became Duchess of Lauderdale.



THE BINDING OF LAMBERTI HORTENSII DE BELLO GERMANICO INIMICO.
PRINTED AT BASLE IN 1560.
FROM THE LIBRARY OF GROlier.

is found in these printed editions
of the *Parvula Manuscript*.

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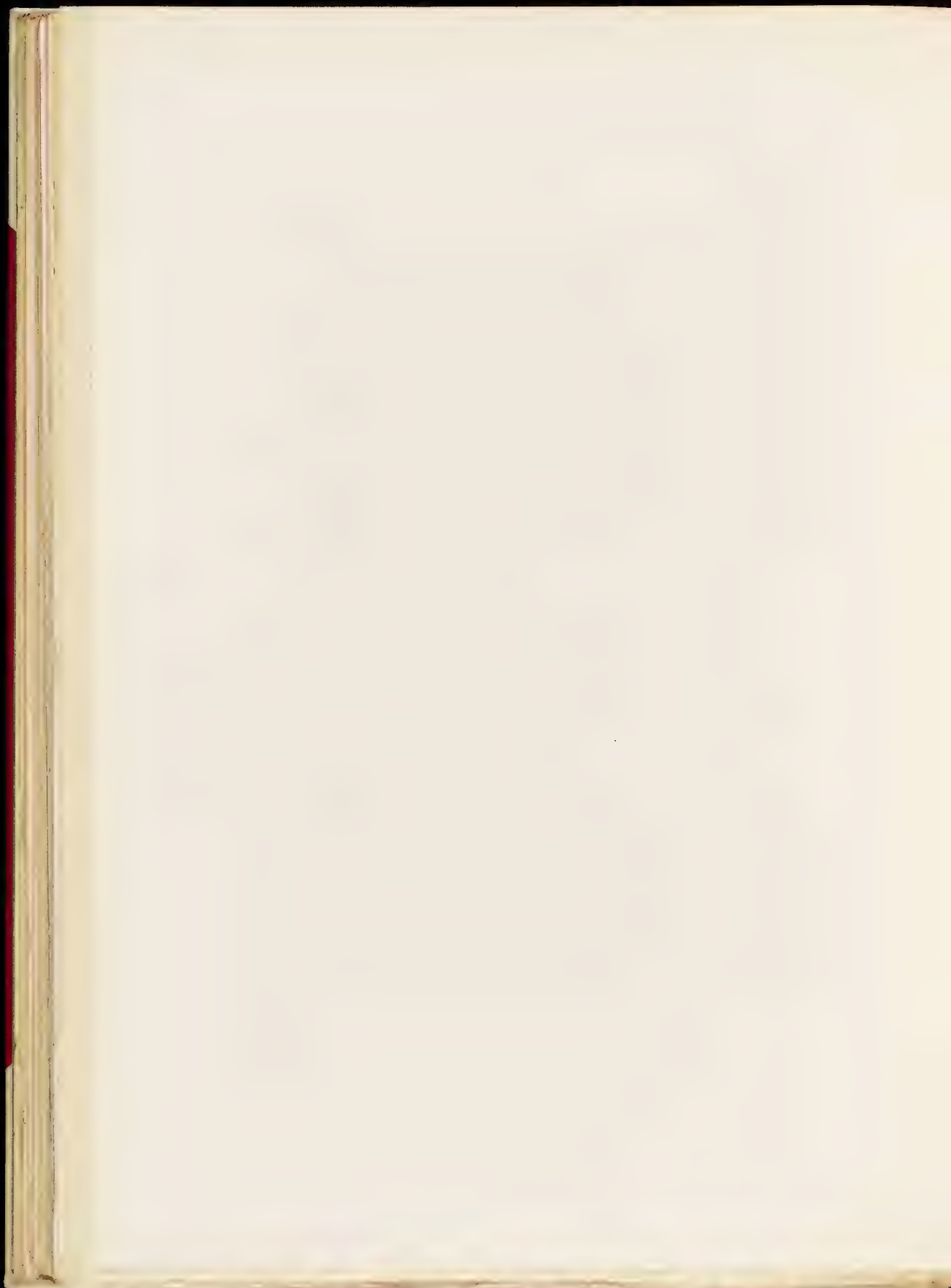
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and others, written in French, extending to the reign of Henry V
reign; also several parchment rolls of the fifteenth century. Besides these
there are several manuscripts containing portions of the Bible, of which
are described by Mr. Horwood as "splendid." One of them
the Gospels and the Epistles, was written in the fourteenth
is full of beautiful illuminated letters. There are six or seven
the Fathers (dating from the eleventh and twelfth centuries
from the suppressed monastery of St. Osyth on the north
Essex, and a small book filled with tracts of the same
the motto, *Manners Makyth Man*, of Winchester College. I
"British" British) Chronicles of the fourteenth century, and
others taken from Godfrey of Monmouth's *Chronicle of England*.

And besides these early treasures there is at Helming
many of later manuscripts, amongst which is a play written
the seventeenth century by one John Pullin. The
play is as if as Chancellor of the Church of Lincoln.

of Dysart, the lady who afterwards became

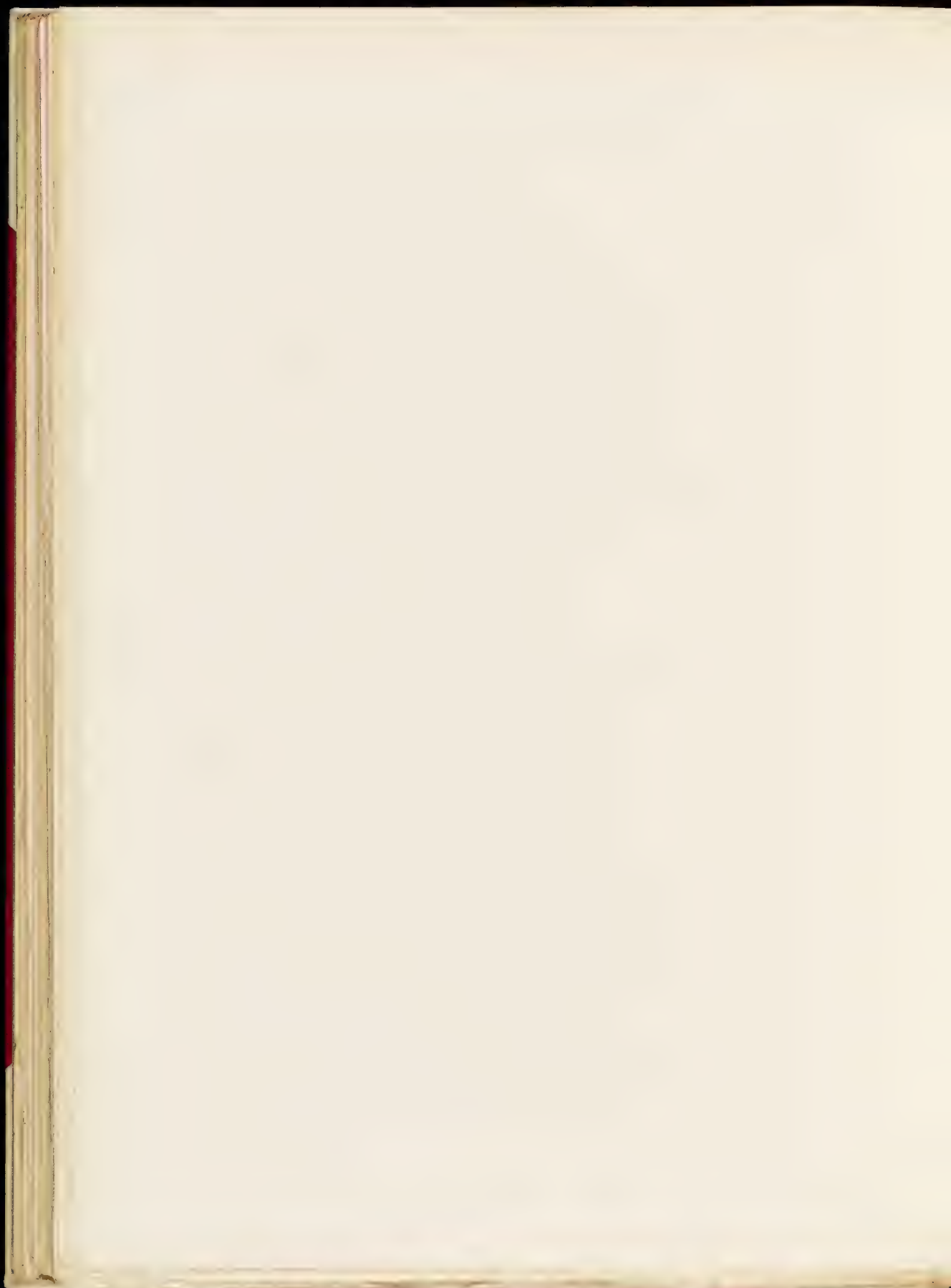
FROM THE LIBRARY OF GROVER
AND THE LIBRARY OF GROVER
AND THE LIBRARY OF GROVER
AND THE LIBRARY OF GROVER





The Helmingham Library is not so rich in Caxtons as the library at Ham House. But it contains a copy of the first book ever printed in England. This is the *Game and Playe of Chesse*, printed by Caxton in Westminster Abbey in 1474. Another curiosity is a manuscript copy, written on parchment, in the fifteenth century, of the *Dicts and Sayings of Philosophers*, a book which was printed by Caxton in 1477. This Helmingham manuscript is called *The Booke of Morall Sayings of Philosophers*. Archdeacon Groome says: "Both Caxton's book and the manuscript are translated from the French, and by the same translator. The translator was Anthony Wydville, Earl of Rivers, and brother to Elizabeth (relict of Sir John Grey of Groby), who married King Edward IV. in 1464."

Lord Rivers was a distinguished soldier, and celebrated also for his literary tastes. "In 1473 he went on a pilgrimage to the shrine of St. James of Compostella in Spain, and on his journey a worshipful gentleman in his company named Louis de Bretaylles, lent him, to pass the time, this book of the sayings of the Philosophers, in French, which had been translated from the Latin by Messer Johan de Téonville, Provost of Paris. The Earl was very much taken with the 'Wholesome and Swete Sayinges of the Paynems,' and after his return from his pilgrimage translated it into English." Lord Rivers allowed one chapter for the sayings of each of the twelve philosophers selected; and among them were Homer, Socrates, Plato, Aristotle, Seneca, and St. Gregory.



THE LIBRARY AT HAM HOUSE

ENTERING from the Long Gallery we reach the Library, and at first there is but little evidence of the treasures which are within. The Library is approached through a small ante-room known as the Library Closet, in which are a few pictures, including two flower-pieces and several prints. Here also are two fine brass-bound treasure-chests mounted on stands or tables. At the end of the Library Closet a door opens into the Library itself.

This little room is perhaps the smallest of the libraries of Europe, and yet in proportion to its size it contains books of greater value than any other. The Library is lighted by two small windows, which are generally kept closely shuttered, so that neither the light nor the heat of the sun may injure the books. In the centre of the room is one great table, upon which are laid some of the folios and larger books. There is a quaint set of oaken steps with a most convenient seat at the top with a shelf attached, so that the reader may rest a volume upon the shelf and enjoy it at leisure.

Few people are allowed to enter the Library at Ham House, and there is an air of antiquity about it, a sense of quiet and of repose, situated as it is in a far corner of the building, where few sounds can penetrate through the double doors.

All around on the closely-filled shelves are the books, some bound in brown or crimson and glowing with gold, some covered with white vellum or with parchment. There is not a modern book to be seen, nothing breaks the harmony; all speak of a by-gone age, of an antique world. Here are the choice productions of the earliest presses, the *editiones principes* of the great classics, the books of the early dramatists, all the volumes which the book-collector of a past age loved to acquire, and which a great nobleman who valued books delighted to have in his library. Here again are books upon which the book-lovers of France have placed their coats of arms and their names. Here they rest, fitting

memorials of the luxury of Grolier, of the affection of Maioli, or of the book-loving tastes of Henry Prince of Wales, the short-lived youth on whom Ham House was settled in 1610.

This, however, is but by way of introduction to the particular description of these books given in the following pages by Mr. W. Y. Fletcher, late Assistant Keeper of Printed Books in the British Museum, than whom there can be no better guide.

G. C. W.





of the

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THE BINDING OF THE HISTOIRE DE S. LOYS. PARIS, 1617.
FROM THE LIBRARY OF LOUIS XIII KING OF FRANCE

THE LIBRARY

THE Library at Ham House, which Dr. Dibdin in his *Library Companion*, published in 1824, declares to be "a very wonderful book-paradise," consists of about three thousand volumes.¹ The books, which, with very few exceptions, are earlier than the nineteenth century, are in good condition, and well bound. It is believed that the collection was first formed for the Duke of Lauderdale by Dr. George Hickes, the eminent divine and philologist, who was his Grace's private chaplain from 1676 to 1682, but the library at that period could have been but small, as a large proportion of the volumes are of a later date than 1682, the year of the Duke's death; and it is evident that the Caxtons and other rare books were acquired during the lifetime of Lionel, the third Earl of Dysart, a great lover of books, through the instrumentality of the Rev. Joseph Brereton, the son of the steward in the Earl's household at Helmingham in Suffolk. Brereton was entered as a commoner at Queen's College, Cambridge, at the early age of fourteen, and in 1745, before he was in priest's orders, he was presented by Lord Dysart to the living of Acton, near Nantwich, in Cheshire. Here he remained until his death in March, 1787. Dr. Joseph Priestley, the Unitarian minister, who knew him well, describes him as having "a taste for astronomy, philosophy and literature in general." Mr. Brereton appears to have bought largely out of the catalogues of Thomas Osborne, the bookseller of Gray's Inn, who purchased the printed books in the library of Edward Harley, Earl of Oxford, after the Earl's death in 1741, for about thirteen thousand pounds, and several of the volumes which he acquired contain his signature, and his book-plate, which reads, "E libris Josephi Brereton de Helmingham in Com. Suffolk." The library contains a very considerable number of rare and valuable books, and many most interesting and beautiful bindings,

¹ A list of the books is given in an Inventory of the Contents of Ham House, made on the 17th of November, 1884.

but it is chiefly remarkable for the productions of the early English printers which are to be found on its shelves. Among these are no fewer than twelve Caxtons, and some of the choicest works from the presses of Wynkyn de Worde and Pynson keep them company. The Caxtons in the library are:

Le Fèvre's *History of Jason*, printed about 1477.

A very imperfect copy of the first edition of Chaucer's *Canterbury Tales*, printed about 1478.

The Boke named Cordyale, or the Fower Last Things. 1479.

The first edition of the *Mirroure of the World*. 1481.

Cicero de Senectute et de Amicitia in English. 1481. Imperfect, consisting of *De Amicitia* only.

An imperfect copy of *Godfrey of Boloyne*. 1481.

A very fine and perfect copy of Higden's *Polychronicon*. 1482.

A fine and perfect copy of the *Lyf of St. Wenefryde*, 1485, of which only three copies are known.

One of the two copies known to exist of the *Governayle of Helthe*, and the *Medicina Stomachi*, printed about 1489. The other copy is in the Bodleian Library.

Boke of Divers Ghostly Matiers. 1490. This copy at one time belonged to the English Benedictine Nuns of Our Lady of Good Hope at Paris.

Two perfect copies of Virgil's *Eneydos*, translated by Caxton. (1490.) One of these is a particularly fine copy. With the other is bound Sallust's *Wars of the Romans against Jugurtha*, translated by Alexander Barclay, and printed by Pynson.

Several of the books believed to have been purchased by Mr. Brereton from Osborne have the prices in pencil marked on the fly-leaves. The *Cordyale* is marked £2 2s., the *Lyf of St. Wenefryde* £1 1s., and the *Governayle of Helthe* 7s. 6d. At the sale of Lord Ashburnham's books, in 1897, a copy of the *Cordyale*, wanting eight leaves, realized £760, and much larger sums would be obtained for the *Lyf of St. Wenefryde* and the *Governayle of Helthe* should they ever come into the sale-room.

Wynkyn de Worde is well represented in the library, which contains some of the rarest productions of his press. Among them is the finest of the books printed by him, *Bartholomæus de Proprietatibus Rerum*, without date or place, but printed about 1495. A special interest is attached to this work on account of it being the first book printed on paper of

English manufacture. This paper was made by John Tate at the paper mill he set up at Hertford. Wynkyn de Worde records the fact in some verses appended to the volume.

Among the other rare and choice books from Wynkyn de Worde's press are the *Vitas Patrum*, printed in 1495; the *Ordynarye of Crysten Men*, 1506; the *Pastime of Pleasure*, and the *Comfort of Lovers*, by Stephen Hawes, 1509; and the *Orcharde of Syon*, "imprinted at London in Flete Street at y^e Sygne of the Sonne," in 1519. The last book is remarkable as being an early instance of the composition of lines of type so as to form figures.

Of books printed by Pynson the library possesses among others the *Mons Perfectionis*, by Bishop Alcock, printed in 1497; Lydgate's *Sege and Dystrucyon of Troye*, 1513; Fabyan's *Cronycle*, 1516; and a very fine copy of Froissart's *Cronycle*, printed in two volumes in 1522-25.

The following are a few of the many other rare and interesting books by the early English printers preserved in the library:

The Parlyament of Devylles, printed by Richard Faques, undated; *The Grete Herball*, printed by Peter Treveris in 1526; *Pastyme of the People*, printed by J. Rastell in 1529; Macer's *Herbal*, printed by Wyer about 1530; *Confession of the Faith*, printed by Redman in 1536; *Institution of Christian Men*, printed by Berthelet in 1543; *Foure Sonnes of Aimon*, printed by W. Coplande in 1554; *The Spider and the Flie*, by John Heywood, London, 1556; *History of King Arthur*, printed by W. Coplande in 1557; Foxe's *Actes and Monumentes*, printed by John Daye in 1562-63; Holinshed's *Chronicle*, London, 1586; *The Discovery of Guiana*, by Sir Walter Raleigh, London, 1596; and Stowe's *Survey of London*, London, 1599.

There are also in the collection several books printed in Scotland; one of which, a fine copy on vellum of Hector Boece's *Hystory and Croniklis of Scotland*, translated by John Bellenden, and printed at Edinburgh by Thomas Davidson in 1536, deserves especial notice. Copies on vellum of this work are exceedingly rare, and the value and interest of this copy are enhanced by the arms of John, Duke of Lauderdale, being impressed in gold on the covers of the binding. Dibdin, in his *Library Companion*, writes of this book: "Scotland boasts of possessing two copies on vellum, which are thus described in the advertisement to the beautiful reprint of the work, published at Edinburgh in 1823. 'Of Bellenden's Boece there are two copies in Scotland, printed ON VELLUM; one preserved

in the library of the Duke of Hamilton, and a more splendid specimen of early typography, and of antique binding, cannot well be imagined. . . . The boards bear the following inscription: JACOBUS QUINTUS REX SCOTORUM, and on the title-page the initials I. R. appear in MS. They are in all probability in the handwriting of that monarch, to whom the volume appears to have belonged.' *Advertisement p. vii.*¹ The other copy, miserably 'cobbled' in the binding, is in the library of the University of Edinburgh; and is, in all respects, of an inferior description. But the vicinity of our own metropolis boasts of another membranaceous copy. At Ham House, near Richmond (the residence of the Countess of Dysart), there is a third, and a not inglorious copy, of Bellenden's *Boece* UPON VELLUM! And in what Book-Company does this gem disport itself!!! Another interesting book is *Schir David Lindsey's Works*, printed at Edinburgh in 1576.

Other notable English books of a later date in the library are *Wits, Fits and Fancies*, London, 1614; Green's *Groat's Worth of Wit*, London, 1617; Overbury's *Wife*, London, 1638; Ben Jonson's *Works*, London, 1640; Lovelace, *Poems*, London, 1649; Shakespeare's *Works* (the third folio), London, 1663; Walton's *Lives*, London, 1670; a large paper copy of Burnet's *History of the Reformation*, London, 1679-1714; *The Coronation of James II. and Mary*, London, 1687; Waller's *Works*, London, 1729; and the first edition of Johnson's *Dictionary*, London, 1755. Another interesting book is a copy on large paper of Voltaire's *Henriade*, printed at London in 1728, "dedicated to the English Queen," and presented by the author to the Honble. Miss Grace Carteret. The Books of Common Prayer, printed in 1552, 1615, 1622, 1669, and the Scottish Book of Common Prayer, printed in 1637, are preserved in the library. On the covers of the Scottish Prayer Book are stamped the arms of King Charles I.

Among the early French books of note, of which there are a goodly number in the collection, the following are some of the rarest and the most beautiful:—*La Cronique de St. Denis*, Paris, 1476; *Le Grand Kalendrier des Bergers*, Paris, 1493; a magnificent copy of *Le Jardin de Santé*, on vellum, with coloured illustrations, printed by Vérard at Paris about 1500; *La Mer de Croniques*, on vellum, with handsome illuminations, Paris, 1518; a charming illuminated copy on vellum of *Le Roman de la Rose*,

¹ At the sale of the Hamilton Palace Library, in 1884, this book realized £800.



THE LAST PAGE OF "THE GOVERNAYLE OF HELTHE AND THE MEDICINA STOMACHI."
PRINTED BY CAXTON.

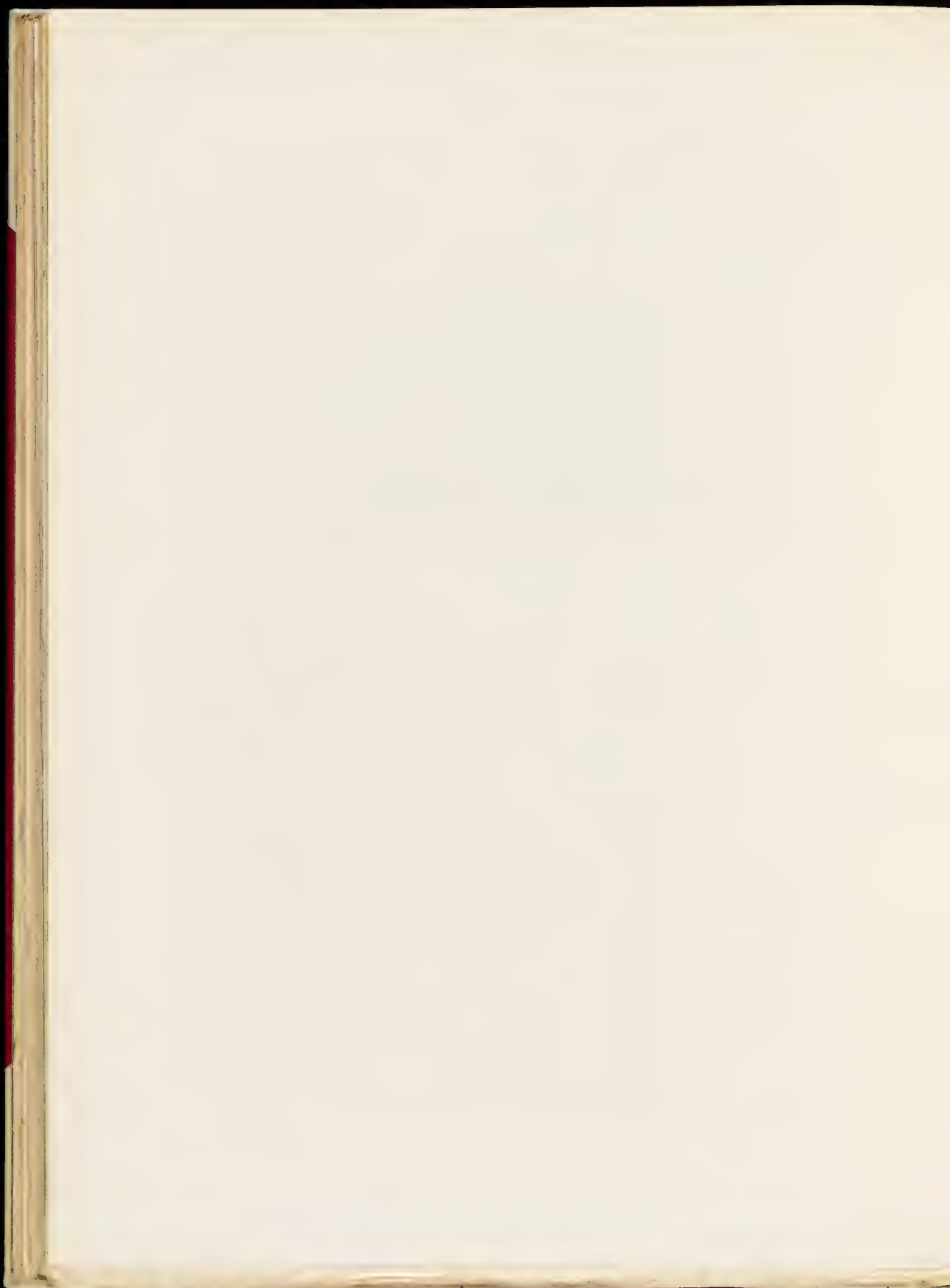
in the library of the Duke of Hamilton, and a more splendid specimen of early typography, and of antique binding, cannot well be imagined. The boards bear the following inscription: JACOBUS QUINTUS REX SCOTIORUM, and on the title-page the initials J. R. appear in MS. They all probability in the handwriting of that monarch, to whom the volume appears to have belonged.' *Advertiser*, 1846. The other copy, miserably 'cobbled' in the binding, is in the library of the University of Edinburgh; and is, in all respects, of an inferior description. But the vicinity of our own metropolis boasts of another magnificent copy. At Ham House, near Richmond (the residence of the Duke of Devonshire) there is a third, and a not inglorious copy, of *Bellus et Vellum*! And in what Book-Company does this gem reside? Another interesting book is *Schir David Lindsey's Works*, printed at Edinburgh in 1576.

Other notable English books of a later date in the library are: *Fits and Fancies*, London, 1614; Green's *Golden Worth of London*, 1617; Overbury's *Wife*, London, 1617; Ben Jonson's *Works*, London, 1640; Lovelace, *Poems*, London, 1640; *Scots Poets*, 1647 (the third folio), London, 1663; Walton's *Lives*, London, 1672; a paper copy of Burnet's *History of the Reformation*, London, 1679; *The Coronation of James II. and Mary*, London, 1687; Waller's *Works*, London, 1729; and the first edition of Johnson's *Dictionary*, London, 1755. Another interesting book is a copy on large paper of Voltaire's *Henriade*, printed at London in 1728, "dedicated to the English Queen," and presented by the author to the Honble. Miss Grace Carteret. The Books of Common Prayer, printed in 1552, 1615, 1622, 1669, and the Scottish Book of Common Prayer, printed in 1637, are preserved in the Library. On the covers of the Scottish Prayer Book are stamped the arms of King Charles I.

Among the early French books of note in the collection, the following may be mentioned as beautiful:—*La Cronique de St. Denis*, 1491; *des Bergers*, Paris, 1493; a magnificent copy of *La Mer de Croniques*, on vellum, 1518; a charming illuminated copy of

To feeble stomack when they can not receyve
Fro thyng contrary to their complexyon
Of greedy hādys the stomack hath greet payn
Thus in two thynges stōdyth all thi welth
Of soull And of body/ who so lyste hem selve
Moderate fede gyueth to man his helthe
And all suffres woth from hym remede
And charite to the soule is dede.
This recepte boughte us of no potcarpe
Of mayster antony ne of mayster hughe
To all indifferēt it is rycheſt dyetarpe

Explicit medicina stomachi;





THE LAST PAGE OF THE ORCHARDE OF SYON.
PRINTED BY WYNKYN DE WORDE.

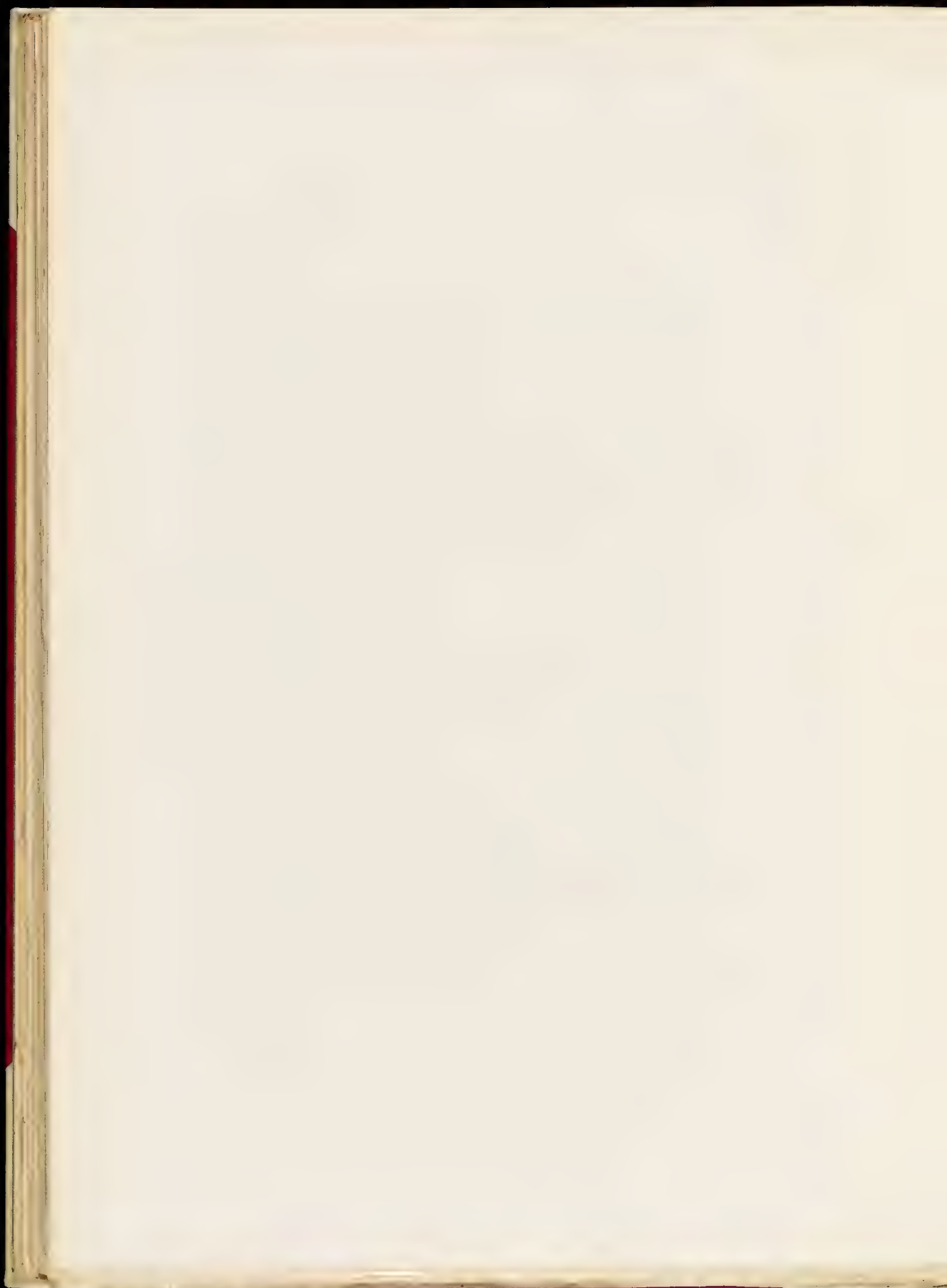
THE UNIVERSITY OF CHICAGO
LIBRARY

Septima

ly desyres to the helpe and conforte of that synfull creature whiche beganne this worke / and in youre deuoute prayers haue my helper recomended your brother Wane James / whiche for the moste parte hath labored it to þe ende of this ghostly orcharde. Psony fruyte or herbe be mys sette or planted / I comyte all defaultes or erroures to the correccion of better lettered clerkes / & of trewe selynge faders. And for my nedygence & ygnorance (as am wote to saye) so I nowe wyte. Ihesu mercy. Amen.

*boni qm comm-
mus de pulchris
arist ethic.*

¶ Every good thyng the more it be communicate and dys-
parted abroad / the more fruyte and profyte cometh therof / as
it is shewed in the gospels. Whete yf it be caste abroad on the
erthe / it byngeth forth moche fruyte / and wher it is layde vp
to gyder / it byngeth forth the nothyng / but corrupteth / nor y-
sheth / & gedreth vermyne. The phylosopher also sayth. Good
the more comyn it be / & more godly it is. Therfore yf worldly
ryches / gyuen and dysparted abroad where nede is / for þe loue
of god / shall be rewarded / as he sayth hymselfe / an hundredth
folde here in this lyfe / and with euer lastynge ioye here after.
¶ Moche more ghostly tresure communicate & spred abroad / wher
of i these dayes is moche nede / shall be rewarded moche more
largely bothe here and in heuen. This consyderynge a ryghte
worthypfull and deuoute gētylman / mayster Rycharde Sut-
ton esquier / steward of the holy monastery of Syon / syn-
dyng this ghostly tresure these dyloges and reuelacions
of the newe seraphycall spouse of cryste seynt Katheryne of
Sene in a corner by it selfe / wyllynge of his greate charyte it
sholde come to lyghte / that many relygious and deuoute sou-
les myght be releued and haue conforte therby / he hath cau-
sed at his greate coste / this booke to be prynted / trustyng that
moche fruyte shall come therof / to all þe shal rede or here of it / de-
syrynge none other thynge therfore / but onely þe reward of god
& theyn deuoute prayers / for helthe of his soule. ¶ And thus
endeth this booke. Imprynted at London / in flete strete / at
þe sygne of þe sunne / by me Wynkyn de Worde. The yere of oure
lorde. M.CCCC. & xix. and the xxviii. daye of September.



printed at Paris about 1530; and *La Cronique de Monstrelet*, printed at Paris in 1572.

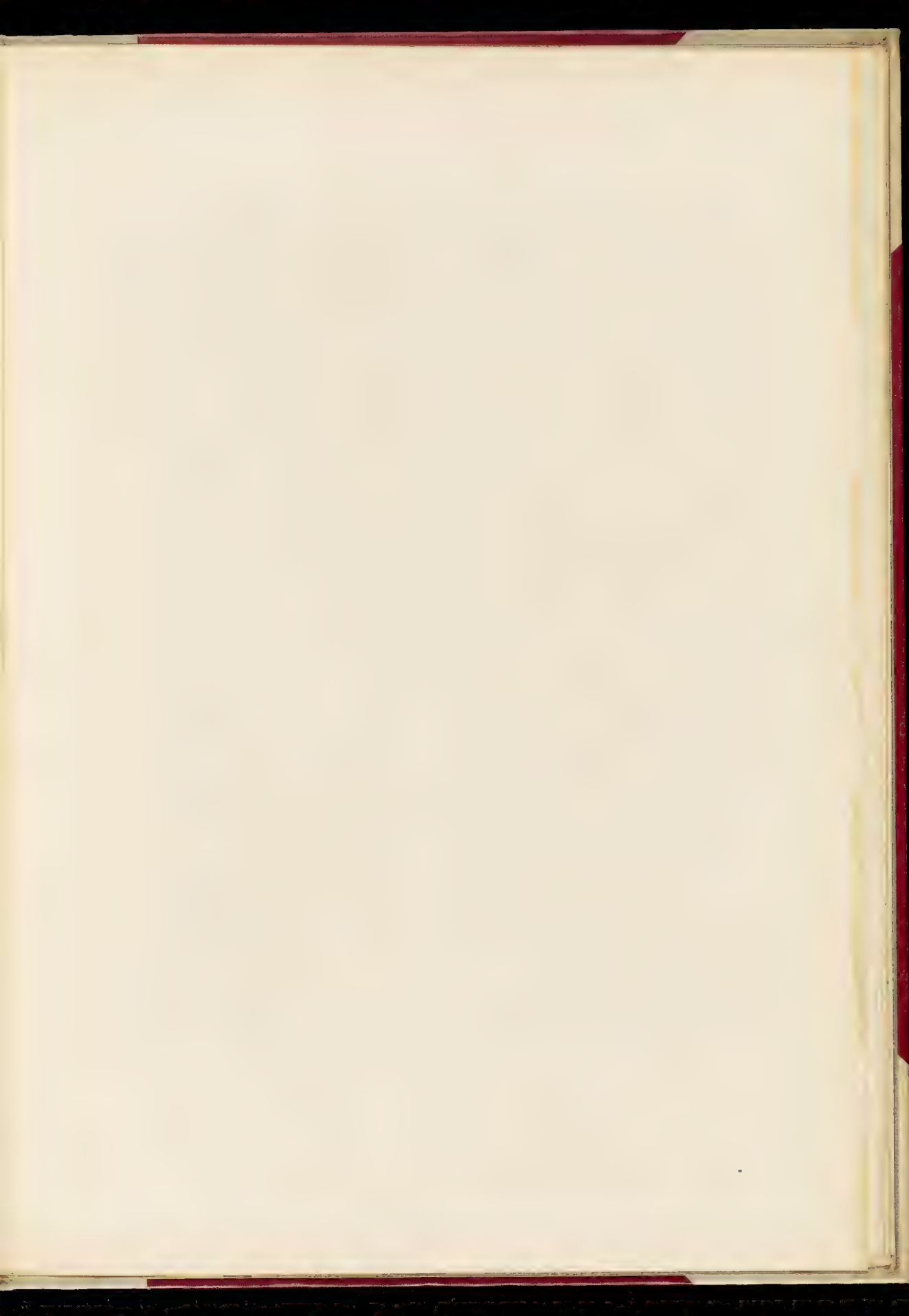
Of books printed in Italy the library contains some fine examples from the press of Aldus Manutius, "the scholar printer" of Venice, and his successors. Among them are the works of Statius, Lucretius, Sallust and Plautus, printed respectively in 1502, 1515, 1521 and 1522.

Many of the books in the library have bindings remarkable for their beauty or historic interest. On a copy of *Lamberti Hortensii de Bello Germanico Inimico*, printed at Basle in 1560, is a Grolier binding, bearing the generous and well-known motto of that great collector, IO. GROLIERII ET AMICORUM; and the binding of another volume has stamped upon it the monogram of Tommaso Maioli, the Italian bibliophile. The arms of William the Silent, Prince of Orange, are impressed on the covers of the French edition of 1554 of that beautiful book, *Poliphili Hypnerotomachia*, first printed at Venice by Aldus in 1499; and on the binding of Milles' *Catalogue of Honour*, printed at London in 1610, are stamped the arms of Prince Henry, the eldest son of King James I., while those of his brother, Prince Charles, afterwards King Charles I., are to be found on the covers of Vincent's *Heraldry*, printed at London in 1622. Bindings bearing the arms of Prince Henry are common in the library of the British Museum, as, on his death in 1612, his books became the property of his father, and were given with the rest of the royal library to the nation by King George II. in 1757, but there are few in existence outside the walls of that institution. Those with the arms of Prince Charles are still rarer. The arms of Louis XIII., King of France, are on a fine binding of red morocco which incloses a copy of the *Histoire de S. Loys*, Paris, 1617; those of the same sovereign are also stamped on the binding of *L'Institution du Prince*, printed in Paris in 1549. Both these bindings have a semis of fleurs-de-lis on the covers. On the binding of a copy of *Les Images des Dieux des Anciens*, printed at Lyons in 1581, occurs the crowned cipher of Anne of Austria, the Queen of Louis XIII., who was a great lover of books, and displayed much taste in the ornamentation of their bindings. There are a considerable number of volumes bearing the arms of Louis XIV., and also those of his son Louis, the Dauphin. The latter generally have crowned dolphins on the panels of the back. A binding, with a very beautiful *doublure*, probably executed by the French binder Antoine Ruet for Philippe, Duke of Orleans, the younger brother of Louis XIV., is on a copy of *La Beauté de la Valeur et la Lascheté du*

Duel, printed at Paris in 1658. The arms of Pierre Séguier, Chancellor of France, who died in 1657, are stamped on the covers of *L'Art des Devises*; and on the shelves of the library are many books which were once the property of Jean Baptiste Colbert, Marquis de Seignelay, Secretary of State, and Controller-General of the Finances of France, with his arms (or, a snake torqued in pale, azure) impressed on the covers. Colbert, who was born in 1619 and died in 1683, possessed a splendid library of eight thousand rare and valuable manuscripts, which were acquired by Louis XV. for the royal library, and between fifty and sixty thousand printed books, which were sold by his grandson Charles Eléonor Colbert, Count de Seignelay, in 1728. Several of the bindings in the library are decorated with the Golden Fleece, which Hilaire Bernard de Roqueleyne, Baron de Longepierre, had impressed upon them to commemorate the success of his drama *Médée*, which was published at Paris in 1694; and a considerable number bear the arms of Count von Hoym, Minister, and afterwards Ambassador of Saxony and Poland, in France. During the time he held this post he formed a large library of choice books, which he had bound by the celebrated binders Boyet, Du Seuil, and Padeloup. His bindings, like those in the library, have his arms on the sides, and generally the Order of the White Eagle of Poland on the panels of the back. Soon after his return to Saxony in 1729 he was accused of revealing the secrets of the manufacture of porcelain at Dresden to the factory at Sèvres, and was imprisoned in the fortress of Königstein, where, on the 21st of April, 1736, he committed suicide by hanging himself with a handkerchief.

The library contains also a number of fine engravings.

WILLIAM YOUNGER FLETCHER.





so carefully guarded and protected, are arranged on
first hung over two hundred years ago.

Perhaps, in the room is the portrait of Katharine
the wife of James I. and the mother of
Charles I. of Great Britain and Ireland, Duchess of
York and Albany. John Hock is the elder ever
and is signed by him, and dated 1648. I
think at all in the room, except the one
from the portrait of Queen Henrietta
at Ham is still in the original ebony case
in silver mounts in which it was sent home,
ous and autocratic beauty in a blue satin dress
els. She is wearing around her neck a single
in the white net which edges her corsage is a
in which is pendant a baroque pearl. Other
its in the light over her face and on her
treating foliage and a grape vine loaded
in be seen an imposing castle on the
and water. The miniature is a very
in brilliant coloration. There are several
in this room. A notable one is of Sir



THE MINIATURE ROOM.

THE MINIATURE ROOM

THE special charm of the miniature room at Ham is the fact that the treasures it contains have been in it ever since they were painted, that they have not been exhibited at any picture gallery or shown to the public, and that they hang on the same dainty black and gold wrought-iron hooks which were sewn into the old, faded tapestry by the ladies of the house to receive the miniatures when first they were hung on the walls of the room. The original grouping, arranged probably in the time of the Duchess of Lauderdale, is still maintained, and the dainty little portraits, so carefully guarded and protected, are arranged on the walls as they were first hung over two hundred years ago.

The greatest treasure, perhaps, in the room is the portrait of Katharine Bruce, Countess of Dysart, the wife of the first Earl, and the mother of Lady Elizabeth Murray, Countess of Dysart, and afterwards Duchess of Lauderdale. It is one of the largest works John Hoskins the elder ever painted, if not *the* very largest, and is signed by him, and dated 1638. I know of no other miniature which at all rivals it in size, except the one in the Rijks Museum at Amsterdam that he painted of Queen Henrietta Maria in 1632. The miniature at Ham is still in the original ebony case with its two folding doors with silver mounts in which it was sent home, and it represents the imperious and autocratic beauty in a blue satin dress lavishly trimmed with pearls. She is wearing around her neck a single string of large pearls, and on the white tulle which edges her corsage is a square diamond ornament, from which is pendent a baroque pearl. Other pearls adorn her hair, which falls in ringlets over her face and on her shoulders. Behind her head is spreading foliage and a grape vine loaded with fruit, while in the distance can be seen an imposing castle on the top of a steep cliff overlooking some water. The miniature is a very finished piece of work, and in brilliant condition. There are several other works by the same artist in this room. A notable one is of Sir

Lionel Tollemache, a large oval portrait painted by Hoskins in oil on copper, a very rare experimental work, as hardly any other miniature is known to have been painted by this artist in oil. It was the series of miniatures at Ham which enabled me to be quite certain of the existence of two artists of the name of Hoskins, inasmuch as there are contemporary inscriptions written at the back of several of them which speak of the artists as "old Hoskins" and "young Hoskins." Still more to add to their importance there are references in these inscriptions to the prices paid for the miniatures, and it is of the very greatest rarity to find such references. A large oval portrait of Henry Rich, Earl of Holland, who died in 1649, reads at the back, "By old Hoskins, pret. £6." Another of the Countess D'Aubigny is inscribed, "Countess Obënie. Pret. £5," and it is interesting to notice that this spelling perpetuates the common pronunciation of the name, a pronunciation which, in the family holding the title, has survived to the present day. The late Duke of Richmond and Gordon, who held this dukedom, was interested in the inscription, and told me that it perpetuated exactly the pronunciation of his title. Other works by Hoskins represent Lady Sydenham, Dorothy Sidney, Countess of Sunderland, the celebrated Sacharissa, Miss Cary, Mrs. Henderson, the celebrated poisoner, a miniature which is dated 1649, and some ladies whose names are unknown.

There are miniatures, however, at Ham by an earlier painter than those just mentioned, and chief among them are two remarkable works by Nicholas Hilliard, the earliest English miniature painter, and the limner to Queen Elizabeth. One of these represents his royal mistress arrayed in magnificent attire, wearing an elaborate costume and a high ruff, and with her hair and neck blazing with jewels. This fine oval miniature, painted, as was Hilliard's fashion, on a bright blue ground and on the reverse side of a playing card, bears the inscription "pret. £5," but on a larger work by the same artist, which hangs close by, is a still more important inscription. It is a square miniature, one of quite the largest Hilliard ever painted, and represents Robert, Earl of Leicester, wearing his "George" pendant from an elaborate and very beautiful chain. It is inscribed "Robert Dudley, Earl of Leycester, sixth son of John, Duke of Northumberland, Baron of Denbigh, created 1564," and underneath this inscription is written very large the words "Lord Leicester." Below that, come two other words in another handwriting, as follows, "Original, N. Hilliard." The first inscription is undoubtedly in the handwriting of the time of Elizabeth, the

peculiar formation of the letters, and especially the Rubricia, a sort of intricate flourish which is to be seen under the word "Dudley," above the letter "J" in the word John, and at the end of the word "Leycester," proving this; but it is specially interesting to notice that the writing very closely resembles that of Queen Elizabeth herself, and has many characteristics in common with her magnificent calligraphy. It seems quite possible that part at least of this contemporary inscription may have been in the writing of the sovereign who so delighted to honour Lord Leicester, and who raised him to so many dignities. It is exceedingly curious, however, to notice that the inscription gives 1564 for the date of the creation of the Barony of Denbigh, whereas, as a matter of fact, the letters patent were signed on the 28th of September, 1563. Probably this portrait, which is not dated, was painted in the year after Lord Dudley was raised to the peerage, and it may even have been a present to him from the Queen. There is another portrait of Queen Elizabeth at Ham, but it is quite a little one. It also is the work of Hilliard, and represents the Queen without her ordinary high ruff, wearing a costume sewn with pearls, a circular ruff around her neck, very elaborate pearl ornaments in her ears, and above her hair, which is very plainly dressed, a sort of fur cap, having a pearl ornament with three pendant pearls in the front of it.

One of the most beautiful miniatures in the house represents Prince Henry, eldest son of James I. (who was afterwards to reside at Ham), when a baby. It is a sweet little picture, painted by Isaac Oliver, and the quaint placid little baby, dressed in a richly-trimmed white coat with an elaborate double lace collar, wearing a handsome lace-trimmed cap upon his head, looks out from the portrait with very sweet solemnity. He is grasping in his hand a sort of toy resembling a rattle.

By David Des Granges, who was the pupil of the Olivers, there is a delightful square miniature, a reproduction of the famous Titian Oliver himself copied, and which he appears to have set his pupils to copy several times. Oliver's copy is in Windsor Castle. The one at Ham, which is dated 1640, is quite as beautiful. It represents Alphonse D'Avalos, Marquis de Guasto, Lieutenant-General of the army of Charles V., with his wife and son, and two attendant figures, one of whom is bearing a basket of flowers. The Marquis is in armour, the son is represented as Cupid, with wings, and bearing a bundle of arrows, and the wife holds a large crystal globe in her hands. The miniature, being signed in full, enables us to know the exact spelling of the artist's name, and to correct

the way in which it is so often misspelled, appearing as David de Grange instead of David Des Granges. There are two other portraits by this same artist at Ham, one representing Charles II. as quite a young man, and the other Queen Henrietta Maria. They are signed by the artist with his initials only.

A very rare portrait, painted on a piece of oak panel, represents the Princess Mary, the eldest daughter of Charles I., and the mother of William III. This is signed "H. P. W." and dated 1646, and I attribute it to a man of the name of H. Pooley Wright, said to be a connection of Michael Wright, the Scotch portrait-painter, who flourished a little later, and is believed to have been a pupil of David Des Granges. I know of only one other miniature by this very rare artist. Another very rare miniature at Ham is said to represent Mary Queen of Scots. It is signed "Catherine da Costa," and is inscribed "Maria Regina Scotland." Of Catherine da Costa we hardly know anything.

She has hitherto been claimed as a seventeenth-century painter, but it appears to be more probable that she was a daughter of Emanuel Mendes da Costa, a celebrated naturalist, who published between 1757 and 1778 several treatises on fossils and shells. He was a Fellow of the Royal Society, and died in 1791. A descendant of his states that he certainly had a daughter named Kate, and it seems probable that she was the painter of this beautiful miniature.

As a portrait it is untrustworthy, being derived from exactly the same source as the portrait called Mary Queen of Scots at Montagu House, such source being either the portrait altered by Crosse or else a mezzotint by John Simon, to which Mr. Lionel Cust draws attention in his recently issued work on the portraiture of the ill-fated Queen.

According to an inventory of the house it represents the Queen at the age of twenty-one or twenty-two, "in a gown of black figured damask with fur, and with a partlet of the same on her neck, her eyes being dark hazel, and her hair chestnut colour." The inventory further states that the miniature was inherited by the Duke of Lauderdale from his ancestor Sir William Maitland, Lord of Lethingen, who was Mary Stuart's Secretary of State and the husband of the celebrated Mary Fleming; but this statement, if accurate, must either refer to another miniature altogether, or else Catherine da Costa must have followed the example of Lawrence Cross, and amended an original portrait to correspond with the likeness accepted in her time.



THE COUNTESS OF SUNDERLAND, "SACHARISSA."
From the Miniature by JOHN HOSKINS.



QUEEN ELIZABETH.
From the Miniature by NICHOLAS HILLIARD.



CATHERINE BRUCE, COUNTESS OF DYSART.
From the Miniature by JOHN HOSKINS.

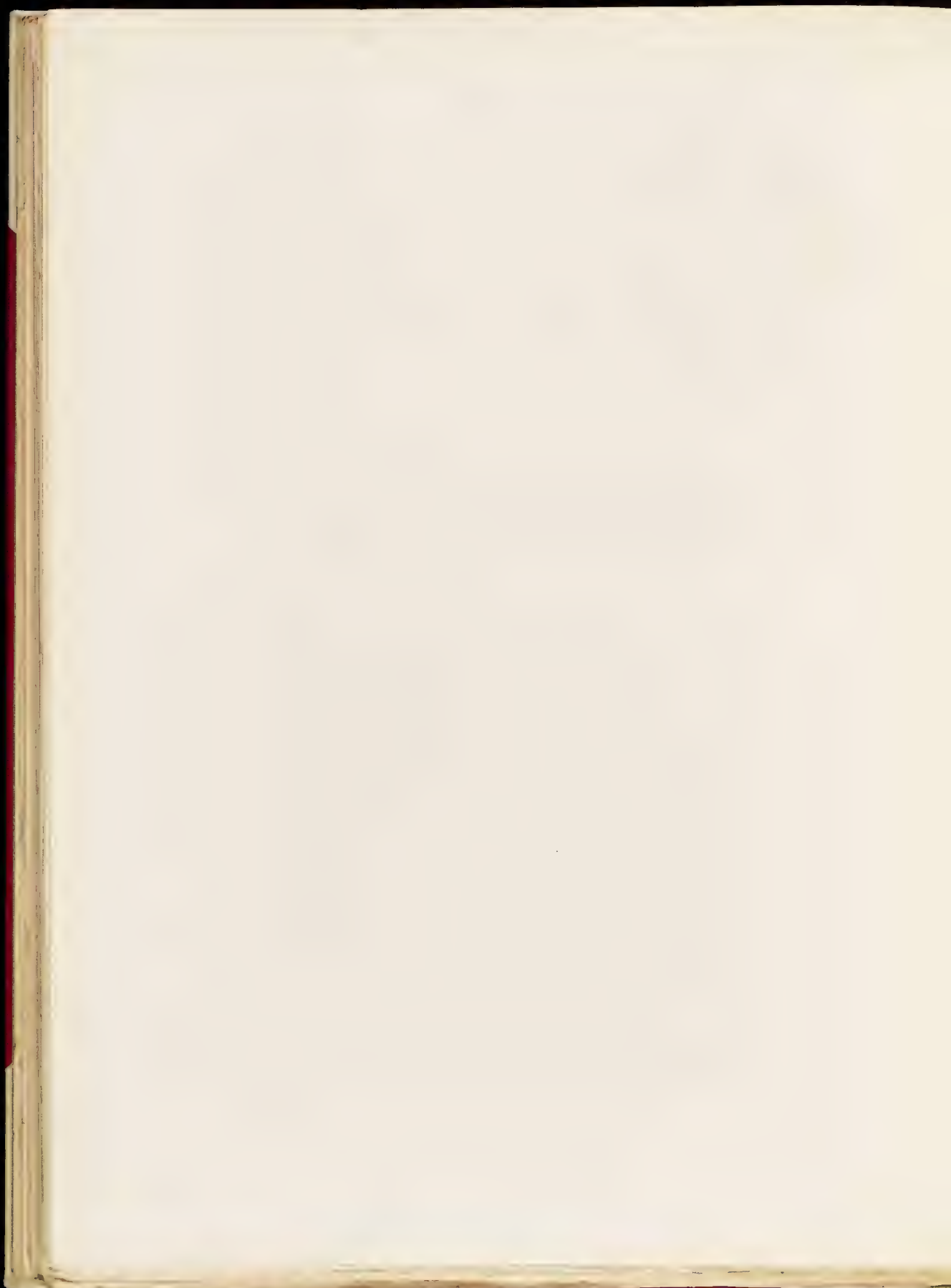
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There is another tradition as to Catherine da Costa which must be mentioned here. It is stated that amongst the attendants who came over with the Queen from France there was a young Catholic girl bearing this name, and that she was the author of the picture in question.

She is said also to have painted a portrait now at Welbeck Abbey called on the back "Mary Queen," and which has always borne the name of Mary Queen of Scots, and was so exhibited at the Mary Stuart Exhibition at Peterborough, and also at the Stuart Exhibition in the New Gallery. It is an exquisite work, the entire colour scheme being in various shades of white and cream, and the lady is in a robe trimmed with ermine. She has in her hand a book of devotions, and above the portrait are the words "Virtutis Amore." This is a sixteenth-century portrait, and I believe that it represents a French Princess. It is said to be signed C. d. C., but although there are most certainly traces of initials on it, and they may perhaps have been originally these letters, it is now impossible to be certain as to them without removing the miniature from its frame, a work attended with some risk.

I do not at all believe that the portrait represents Mary Stuart, and I am not disposed to give it to the same hand as the picture at Ham, the latter having been executed in my opinion more than a century later, but as the question is still involved in some mystery, and the portrait at Ham is the only one I have ever seen bearing the name of this unknown artist, I give both traditions, and hope that later investigation may clear up the question with some definite assurance.

The learned study by Mr. Cust already mentioned goes very deeply into the question of portraiture, and to its pages students who wish to examine the matter for themselves must be referred.

The miniature at Ham House is exquisitely painted on a deep blue background, very carefully finished, and signed in full.

The work of the greatest of English miniature-painters, Samuel Cooper, is represented by one signed example at Ham, a portrait of Lady Sydenham, inscribed with a note appearing to be in the handwriting of the period, saying that the miniature cost £10.

A much later man, Lawrence Crosse, is represented by a signed miniature of Mary of Modena, and there are two interesting miniatures of Sir Thomas Wilbraham and Lady Wilbraham (the parents of Grace Wilbraham, "the Cheshire Heiress," daughter-in-law of the Duchess of

Lauderdale) which I am not able to attribute definitely to any artist, but am inclined to think they were painted by the younger Hoskins.

On the wall opposite to where the principal miniatures hang is a large portrait of the Duke of Lauderdale, very much in the style of Cooper, and for a long time attributed to that artist. It is, however, the work of a very rare man named Edmund Ashfield, and I was able to find his initials, "E. A.," with the date 1674-5, on the portrait. It is quite fine enough to have been painted by Cooper, and is the greatest work by Ashfield with which I am acquainted. There is a fine portrait of the same Duke at Montagu House, which I attribute to this same artist, and his work also appears in the collection at Belvoir Castle. He was said by Walpole to be a pupil of H. P. Wright, to whose work reference has just been made. He painted both in oil and in crayon, and the portrait at Ham is in a sort of crayon or gouache work. There are examples of his work in oil at Burghley, representing Lady Herbert and Sir John Benet, who was afterwards Lord Ossulston. These pictures are very elaborately finished oil paintings, done in a thoroughly miniature-like style, and far harder and more tight in their technique than are the miniature at Montagu House and the portrait at Ham. Walpole states that Ashfield was the instructor of Edward Lutterel the crayon painter, one of the earliest of mezzotint engravers, and who invented a method of laying a ground on copper on which to draw in crayons. Lutterel was a well-known painter in crayons, and is frequently styled the inventor of that method of painting; for example, on a portrait of Mr. Edward Carlton, painted by him in 1682, and which belongs to Sir Charles Strickland, Bart., and hangs at Howsham Hall, there is this inscription, "By E. Lutterel, the inventor of crayon painting." Lutterel's work is also to be found at Burghley, hanging close to the paintings by his master, Ashfield.

The collection of miniatures at Ham House extends from the very beginning of the art down to the time of the great glory of the eighteenth century, as it includes not only pictures by Hilliard, but works by Cosway, Plimer and Wood. The Cosway is a lovely portrait of Ensign Tollemache, painted in 1794. The miniature by Andrew Plimer, Cosway's great pupil, represents a young lady, probably one of the daughters of Louisa, Countess of Dysart, and in the same cabinet with it is another miniature by Andrew Plimer, representing a young man, painted in 1794, and inscribed as follows, "Henry Crathorne, 1794, a Roman Catholic gentleman of York." It is not known how this miniature came into the possession



ALPHONSE D'AVALOS, MARQUIS OF GUAETO, WITH HIS FAMILY.

From the Miniature by DAVID DES GRANGES.



ROBERT DUDLEY, EARL OF ESSEX.

From the Miniature by NICHOLAS HILLIARD.

any and all

the work. There are

These pictures are very elabor

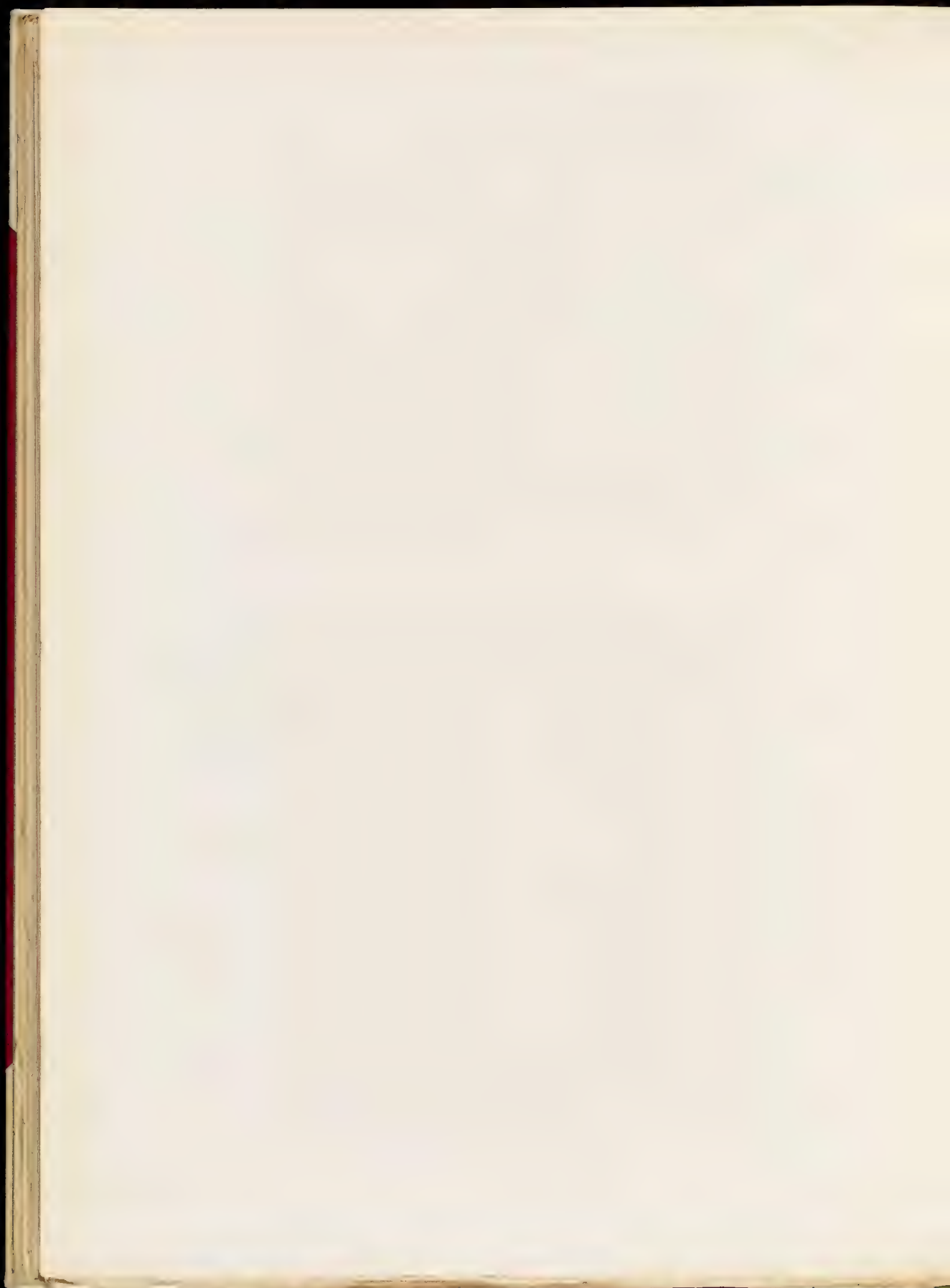
From the Museum of the British Museum

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which is a very good example of a well-known painter
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Hall, there is this inscription, "B. I.
printing." Lutterel's work is also to be
the paintings by his master. A

only per
Cosway

From the Museum of the British Museum





sion of the family, nor what connection there was which united the family of the Earl of Dysart with that of Crathorne.

In the green drawing-room downstairs there are two excellent miniatures by William Wood, the Suffolk painter, who was born in 1768, lived for a long time at Ipswich, and died in London in 1809. They represent Louisa, Duchess of St. Albans, and Lady Sophia Heathcote, wife of Sir Gilbert Heathcote, and daughters of Louisa, Countess of Dysart. Inasmuch as Wood is believed to have been a Catholic, and was certainly very largely employed by the Catholic families of his day, it is possible that the miniature by Plimer just mentioned may have come into the possession of the family through him, or may represent someone with whom he was acquainted, as he and Plimer are said to have been on very friendly terms.

In the drawers of a cabinet in the miniature room there are several works by another rare artist, David Paton, a Scottish miniature painter, who worked with some success about the middle of the seventeenth century. These portraits are all in what was then called "plumbago," that is to say, lead pencil, and are extremely cleverly done. Faber and David Loggan, Thomas Forster and Robert and George White, are the chief English artists who excelled in this form of work, but Paton is very little behind them, although there are few connoisseurs who are familiar with his work. It does not possess the delicacy and refinement of the work of David Loggan, to which, however, it is somewhat closely allied, but it is far stronger and more forcible than are the works of Forster or White. His pictures represent in almost every case members of important Scottish families, and, always very rare, they are seldom to be found out of Scotland. One of the portraits by Paton at Ham House represents John, Duke of Argyle, who was born in that house, and there is a splendid portrait of Charles II., dated 1668, and several others.

Nothing is known of Paton save that he was a Scotsman, a devoted adherent of the Stuart cause, and a Catholic, and that he attached himself with great earnestness to the Court of Charles II. when the King was in Scotland. He is known to be a Catholic by some Dominican records, where he is referred to as "our dear son" who has painted the portrait "of the King," and is going to do "in plumbago" one of the "Reverend Mother" of a convent at Bruges. There are two examples of his work in the possession of the Dalzell family, one in the possession of Lord Breadalbane, and another is believed to be in the possession of the heirs of Sir Noel Paton, who claimed David Paton as one of his forbears; but

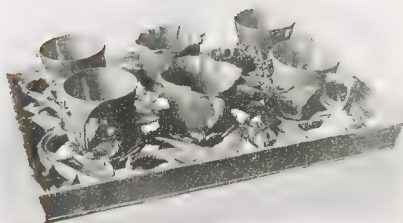
I know of none so important or so fine as the miniatures that have always rested in the little miniature room at Ham House ever since the artist came there from Scotland to execute them.

The remaining pictures on the walls of the miniature room consist of small landscapes, most of them Dutch, which accord well with the portraits near which they hang. There are two cabinets in the room of lacquer-work, one of which contains the black-and-white miniatures by Paton, and the other the famous portrait by Hoskins, in its ebony case. In a little glass-door cabinet there is the lock of the hair of the ill-fated Robert Devereux, Earl of Essex, a maternal ancestor of the Earl of Dysart. Through six generations it was handed down from mother to daughter, till it came into the possession of Grace, Countess of Dysart, and so its authenticity is beyond suspicion. Close by is a gold box containing a delightful enamel by Petitot of a baby, set into the inner side of the cover, and there are one or two other examples of French enamel-work in the same cabinet. Near by stands a beautiful table with silver *repoussé* decorations, which belonged to the Duchess of Lauderdale.

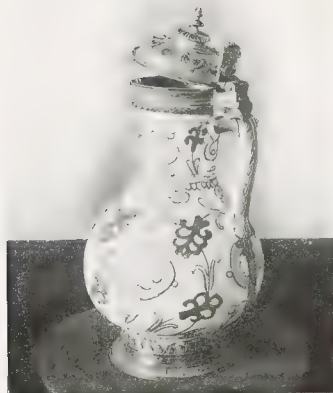
There is, perhaps, no other collection of miniatures in England so choice in quality, or so various from the point of view of the artists as is this little series at Ham, ranging as it does over so long a period of art, and it certainly would be hardly possible to find another in which the miniatures are in such excellent condition, and have remained in the same house, nay, even on the same wall, since they were first painted.

GEORGE C. WILLIAMSON.





TEA SERVICE IN BROWN JADE.



JUG OF RHODIAN POTTERY.



TRAY TOP TABLE IN CABAL ROOM.

THE HOUSEKEEPER AT HAM HOUSE

A SKETCH FROM AN OLD PORTFOLIO

BY LADY SUDELEY

A WOMAN of strong individuality, marked, though not regular features, and of shrewd but kindly expression. A slight figure about medium height, every movement full of energy and purpose, erect and alert, yet not easily flurried.

Dressed in the fashion of the "serving women" of long ago, how vividly is the old housekeeper at Ham House remembered by those who knew her in her old age, when her long day's work on earth was nearly over—a type of the past, not belonging to these days of change and hurry.

"Not servant but friend," friend by right of more than threescore years of true and loyal service, first to her "dear lady," and then to that dear lady's children's children to the third and fourth generation.

Utterly devoted to those she loved, she hated with equal intensity. Keenly observant, it cannot be said she bridled her tongue; her wit was sharp and original, and she did not hesitate to give what she considered a well-merited home-thrust, and knew well she could use her weapons with skill.

To the maidservants under her rule she was kind, considerate and just, so long as they did their work as she thought it ought to be done; but woe betide such as were idle, disobeyed orders, or were of light behaviour—scant mercy met them at her hands.

She would speak with withering scorn of the young "wenches" who spent all their money in trying to dress themselves like the "quality." Let it be remembered she was born in the eighteenth century. Other times, other manners.

Of her own youth she never spoke. Maybe she knew a secret of the past she had promised never to reveal, and she was a woman who could keep a secret. When asked about her parentage she would reply, "My

dear lady was Louisa Countess of Dysart in her own right, and I am Frances Slack in my own right."

Not even to the young daughters of the house who would go to her with their joys and sorrows, and to whom she gave such sound and kindly counsel, not even to them would she ever confide any story of the long past days when to her too "all the world was young"; save that she made no secret that as a rule she had no high opinion of the lords of the creation, held them in no great honour, and was "mighty" glad and thankful that she had never fallen into the pitfall of matrimony and taken to herself a "plaguy husband."

Her dear lady was grandmother to Maria Tollemache, who for sixty years of her life was so well known and well beloved as "Lady A." Her girlhood was spent at Ham House, and she was married in 1833 in the chapel there.

The day she became engaged to Lord Ailesbury, Miss Slack (for she entirely refused the brevet rank of Mrs.) met the Duke of Wellington just outside the gates of Ham House, where he had been a rather frequent visitor for some time past. He inquired generally after his friends there. She promptly replied, "Your Grace, Miss Maria is engaged to old Lord Ailesbury." He equally promptly answered, "Then my reason for coming here is at an end," and turned back to Richmond. Poor Miss Slack continued her walk feeling very crestfallen. She was in Miss Maria's confidence, knew how she chafed at the monotony and restrictions of her life at Ham House, longed to see and be seen, and from her earliest youth had determined that her future life should be that of a "grande dame," feeling that she had gifts that way; so she refused to share "love in a cottage" with any of the unendowed who proposed to her, and she knew but few people, for her time at Ham House was spent in comparative seclusion. But, thought the housekeeper, if May is ready to wed December, and insists on a "plaguy husband," great was her mistake not to have bided her time till a man rather younger than his successful rival, in the zenith of power and the greatest hero of the century, asked her to share his fortunes.

History does not relate, but we may be pretty sure that she gave Miss Maria a bit of her mind before she went to bed that night.

Only of one proposal to herself did she make mention, and it often served to "point a moral." A foreign penniless prince was taken over the house by her in her young days. He came to woo a daughter of the

house he heard was rich as well as fair. He mistook the maid for the mistress, and at once began to lay siege to her heart. The young housekeeper grasped the situation; her ready wit amused him; hour after hour passed quickly away, while she made believe, and he made love. When she had shown him all the treasures of the house, and he could no longer find any excuse to linger, he fell on his knees and told her how he loved her at once and for ever, and asked her to share with him his barren lands and princely titles; then she revealed to him her identity, and he and his love fled out of the house.

She was in the real sense of the word a housekeeper, and most carefully did she keep and guard all the treasures of the beautiful old Jacobean house. Everything it contained was sacred in her eyes, from the rarest Caxton in the library, or the most valuable picture in the gallery, to the most insignificant piece of cracked china in the china closet. She had a rooted mistrust of strangers, and did not at all enjoy taking them over the house. If they showed an intelligent interest she immediately suspected them of designs to purloin some of the treasures. If, on the other hand, they sauntered idly through the rooms, gossiping or flirting as the case might be, her righteous wrath knew no bounds. She once sternly reprimanded a Royal Duke because he preferred to gaze into the *beaux yeux* of some fair lady by his side rather than stand entranced before a portrait of one of his ancestresses by Vandyck.

But if any of the family wanted her to take them over the house she at once relaxed, and would tell them many a chronicle of past generations just as she had heard it from the lips of her "dear lady," who was born in the first half of the eighteenth century. She would unravel many a pedigree, tell many a story of the originals of the pictures and miniatures, till she seemed a living link between the past and present. To the children she was a sort of ancient fairy who would reward them for good behaviour by delicious cakes and biscuits of her own making, which would appear out of the depth of the great old oak cupboards in the housekeeper's room, and sometimes she would add a glass of home-made raspberry vinegar. The nurses would take the children to her while she was having her breakfast and report their conduct, and greatly did they stand in awe of her displeasure if she heard of any naughty boys and girls. She never slept away from the house, at least not during the last twenty years of her life. She lived, like her "dear lady," to an extreme old age, her mind clear to the end.

She rests in the village churchyard near to many she loved so well in life. The place that had known her thus long knows her no more; but to those who remember her she is an ever-abiding presence and influence there.¹

¹ Part of this article appeared in *The Outlook*, and is reproduced by kind permission of the Editor.

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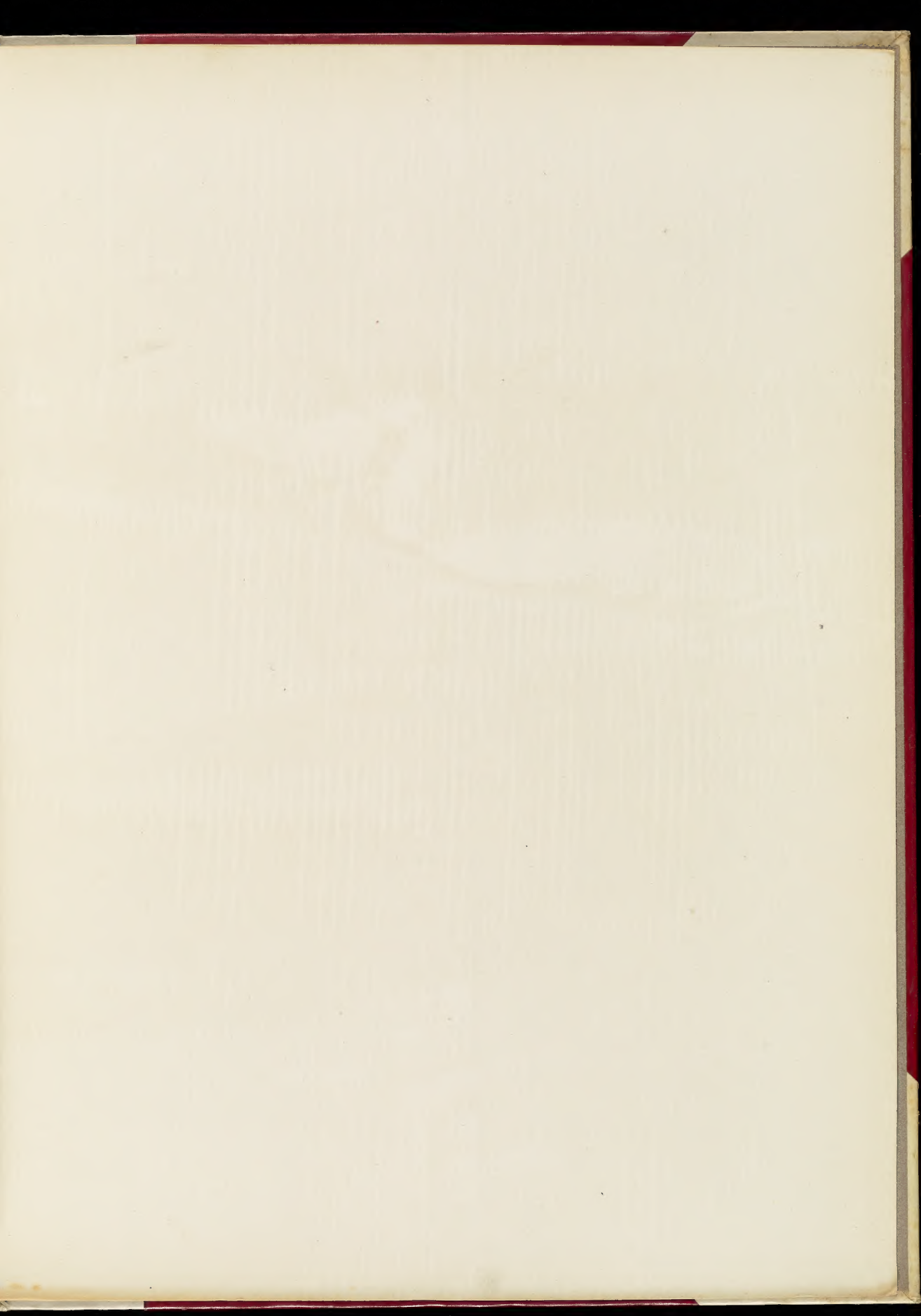
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